

The ART NEWS

VOL. XXIX

NEW YORK, NOVEMBER 1, 1930

NO. 5—WEEKLY



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The ART NEWS

S. W. Frankel, Publisher

NEW YORK, NOVEMBER 1, 1930

Friedsam Buys Portrait by Jan Van Eyck

"Bust Portrait of a Pilgrim" Acquired from the Kleinberger Galleries Is Important Addition to Friedsam Collection

The notable art collection of Colonel Michael Friedsam has been enriched by a rare Jan Van Eyck, "The Bust Portrait of a Pilgrim," one of the very few paintings by this great Flemish master to be found in America. The portrait, which was sold by the F. Kleinberger Galleries of New York, depicts an elderly man resting his hands on a ledge. It was acquired by Mr. Kleinberger from a European collector who obtained it from a Polish nobleman. The panel was unknown until last year, when it was brought to the attention of Dr. Max J. Friedlander of Berlin, leading authority on Flemish art. At that time, Dr. Friedlander reported to the former owner that he had examined "The Bust Portrait of a Pilgrim" with great interest and assured himself that it was in pristine condition. He furthermore found a similarity between this painting and the famous Ghent altarpiece, the masterpiece of the brothers Van Eyck, which hangs in the church of St. Bavon.

Recently upon learning that the Kleinberger firm had acquired the painting, this authority again put himself on record as authenticating the picture as a work of Van Eyck. To Mr. Kleinberger he wrote as follows: "The painting which you have acquired, 'The Bust Portrait of a Pilgrim' is well known to me. It is a highly unusual and characteristic work, and I consider the attribution to Jan Van Eyck, the author of the Ghent altar, to be absolutely correct and the picture worthy of any collection."

The portrait, which is done in tempera on wood and measures fifteen by ten inches, will be reproduced in the November 8 issue of THE ART NEWS.

Unlike many Flemish works of its period, which take a sensuous delight in the gleaming velvets and brocades of contemporary costume, the work acquired by Colonel Friedsam owes its strength to the artist's concentration upon the powerfully modelled head of his subject, in which the clear, searching glance of the eyes half belies the drooping lines of the mouth and the sagging of the cheek muscles beneath the fringe of beard. The exquisite precision of the master's art, his delicate firmness of line, are revealed in the brushwork of the curls, the beautiful rendering of the simple robe, falling in folds about the neck and in the subtle modelling of the fingers, half concealed by the ledge which they grasp.

Another work in this country by Jan Van Eyck is the well known "St. Francis Receiving the Stigmata" which was exhibited at the Kleinberger Galleries last fall in their fine showing of Flemish art. It is smaller than the "Bust Portrait of a Pilgrim" being almost a miniature. This work belongs to the John G. Johnson collection in Philadelphia and was purchased by its donor a number of years ago and left at his death with the

(Continued on page 9)



"THE RETURN OF THE PRODIGAL SON"

By PUVIS DE CHAVANNES

Included in the current Knoedler showing of Modern French Masterpieces

Masterpieces of French Painting At Knoedler's

Twelve Finely Selected Canvases Form Brilliant Display of the Now Classical Late Nineteenth Century Period

By RALPH FLINT

The group of twelve masterpieces of French XIXth century painting that Etienne Bignou has assembled at the Knoedler Galleries is indicative of the positive appreciation of high art that so preeminently distinguishes the French people and it presents one of most distinguished and conclusive demonstrations of French preeminence in the art of our time. It is, furthermore, a worthy testimonial to the discriminative talents of Mr. Bignou himself, being the fourth of a series that he brought together within the past few seasons for our edification. Hung in the two main galleries with ample spacing, these twelve canvases range through the various transitional phases of French XIXth century painting from Delacroix to Renoir.

Cezanne, Corot, Degas, Gauguin, Seurat, Van Gogh, Puvis de Chavannes and Toulouse-Lautrec are also included in this select gathering of celebrated masters whose combined efforts have succeeded not only in raising such a towering memorial to their own time, but also in creating a momentum sufficiently powerful to carry well on into the next century for their successors to profit by.

First and foremost, as in any gathering of XIXth century painters, comes Cezanne, that mighty monarch of Aix, whose stature mounts with the years and whose style still dominates the most advanced schools that have sprung up since his time. The portrait of "Madame Cezanne" (in all probability a likeness of his sister who so patiently posed for him year after year) is one of his masterworks, displaying his individual technique at its finest and revealing a wealth of tonal variations in the blue of gown and background that is truly incomparable. The flesh tints are equally delicate and varied and the accenting of the whole portrait gives it a delightful sparkle and brilliance. The elements of this portrait are of the simplest, and the manner in which Cezanne has elevated them to the high plane of his particular vision is sufficient proof of his greatness. The plain blue and the equally plain countenance of the sitter would have remained, in the hands of a less talented painter, a plain blouse and a plain face. A second portrait from his hand is here, equally distinguished, though carried out at a greater pace and with a more summary treatment. The rich plum and purple brown tones in the man's jacket are in Cezanne's finest register. Both these canvases are from the celebrated Vollard collection in Paris.

It is impossible, outside of an elaborate catalogue, to detail the other items in the exhibition, each of which, except for the large Seurat "La Parade" (shown at the opening exhibition of the Museum of Modern Art last season), comes before the American public for the first time. Perhaps to the student of contemporary painting the Van Gogh landscape holds the greatest thrill, next to the Ce-

(Continued on page 5)

Museum Millions Can Perform Valuable Service in Forwarding Art Interests in America

It would seem a propitious time, when our Government is urging a somewhat cautious public to more lavish buying in an effort to ease the tensely of economic disturbances by placing more money in circulation, to consider the application of this principle to the art field, to realize how fully art is a recognized necessity of our national life and how vital is its encouragement to the cultural advancement of the nation.

Now is the time for Museums of the country to come to the fore! In their treasuries are many millions of dollars—it would not be exaggerated to say between 75 and 100 millions bequeathed them by benefactors, that the interests of art might best be served. At no time has there been so excellent an opportunity to carry on the desires of these art minded donors as now.

There is no need at the moment to enter foreign fields to secure some of the finest examples of paintings, tapestries, old furniture and other objects of art for which such funds were intended, as, at their very doors in America there can be found today examples of the greatest works of the arts of all ages.

I do not say that there are "bargains" to be found—yet paradoxically enough, every purchase of a really fine work of art is a bargain. The fluctuation in their price is rarely, if ever, in the wrong

direction and the owner of a truly important treasure can view his acquisition with equanimity and the certain knowledge that he will not awaken to find that it has lost either its aesthetic or intrinsic value.

What the Museums of America can and should do at this time to stabilize the art market, is comparable to what other large institutions are doing in their direct fields and what the Government plans to do in the expansion of building and other civic improvements. They should throw every enthusiasm into the work of their long-deferred purchasing of works of art from American dealers—men whose integrity and sagacity has stood the test of time and who have brought into the country many of the rapidly diminishing supply of masterpieces from the European market and who are prepared to support their sales with documents of high authority—if such are desired.

From time to time spurious works of art find their way not only into private collections but into the sanctums of Museums as well and in almost every instance it is proven that these worthless objects are secured through mysterious negotiations with foreign agents whose wares would have been instantly spurned by any reputable dealer in the country.

It may well be remembered at this time, that the art business

directly supports a large number of people, some of them trained from youth to the more specialized branches of their calling, among them research workers in museums, restorers of paintings, writers, critics, photographers, insurance brokers, salesmen and many others who find their livelihood in this avenue of endeavor.

Nor should the private collector feel any apprehensiveness in continuing to add to his collection at this time—for it is by his activities in purchasing works of art during a time of economic depression, that normalcy in the art field will be most quickly attained.

Opportunity was never more favorable for him to add masterpieces of great worth to his collection and it is to the collector of today—buying now and wisely, at a time when splendid works of art are easily procurable in his own country, that the children of tomorrow will look for the famous collections similar to the Frick, Morgan and Altman aggregations.

America is admittedly well advanced in commerce, agriculture, science, music and literature and the purchasing at this time of works of art in all fields, will be an important step toward that not distant day when America will be known as the art center of the world and take her rightful place among the cultural nations of the universe.

—S. W. Frankel, Publisher.



ROMANESQUE STONE CAPITAL

XITH-XIITH CENTURY

Included in the Ambrose Monell sale at the American-Anderson Galleries on the evening of November 28

Early Carvings, Glass and Furniture in Monell Sale

The sculptures, early glass and furniture in the Monell sale form a distinctive feature of this outstanding dispersal of the early season at the American Art Association-Anderson Galleries. A pre-view of this collection now enables us to give further information concerning many objects in these groups, which were briefly described in the October 11 issue.

The carvings in wood and stone, although comparatively few, include examples of the XIIth-XVth century, thus illustrating both the monumental severity of the Romanesque and the more appealing beauty of the Gothic periods. The finest of the XIIth century specimens is a carved stone capital, which we reproduce in the present issue, illustrating, in the expressive figures of demon and saint, the unconscious power of this early epoch. Other capitals of about the same period, although of less striking workmanship, embody in their motives of

animals, plants and human figures, the essential strength and monumentality of Romanesque art.

In the group of Gothic sculptures of the XIVth and XVth centuries, the outstanding example is a figure of the Virgin and Child, from the Ile de France. In the exquisite rhythm of the draperies, the characteristic turning of the body and the delicate beauty of the Virgin's face, there is apparent that last delicate flowering of the Gothic before the full bloom of the Renaissance.

An especially notable item in this section of the dispersal is a magnificent Gothic wood carving of the crucifixion, a Nuremberg work of about 1510, which has been ascribed to Veit Stoss. The genius of the master carver is evident in the facial expressions of the small figures, each full of vital movement and in the sharp Gothic twists of the drapery, falling in crisply defined rhythms. This wood carving, which comes from the collections of Comte de Palezieux and Henri Daguerre of Paris, is of a qual-

ity, seldom found outside of museum collections.

Of the XIVth century is a sculptured and polychromed limestone altarpiece, probably forming a reredos, panelled into sections of Gothic niches centering the Entombment and with figures of saints on either side—a delightful example of ecclesiastical art, in which the divine drama is imbued with something of the homely pathos of everyday life. Another altarpiece of the same period, representing the Coronation of the Virgin, flanked by compositions depicting the Martyrdom of a Saint, and an incident of Noli Me Tangere, again gives delicate reflections of mediaeval life.

The seventeen panels of Gothic stained glass in the Monell collection are indisputably one of its outstanding features, since few examples of this period have escaped destruction. In such specimens as the panel depicting a noble lady with her attendants (illustrated in the present issue) and in the half length figure of a knightly youth, one sees how masterfully the

early craftsman has used the leaded divisions to emphasize and strengthen his design. In the companion panels of Annunciation and Nativity, coming from the Heilbronner Galleries in Paris, one is particularly impressed by the glowing blues, ruby reds, greens and purples, so characteristic of this early period, and soon lost to the glass maker's art. Several other panels, which essay more complicated problems in the grouping of many figures, are notable not only for the rich hues in the robes of saints, nobles and bishops, but also for the dramatic characterization given the individual figures. Other interesting examples in this group include an "Annunciation"

and a "Nativity," both from the church of Loise-en-Brie.

The group of furniture, consists largely of French and Italian specimens of the Gothic and Renaissance periods. Among the chests are to be found specimens ranging from the linen-fold type of the XVth century to a delightful Franco-Flemish "Santa Barbara" chest of the XIVth century. A French piece, of about 1500, which we illustrate in this issue, is notable for its vigorous carving in high relief and for the superb wrought iron lock plate with infloretted tracery.

Among the carved cabinets and credenzas are also to be found fine examples of Renaissance craftsmanship.



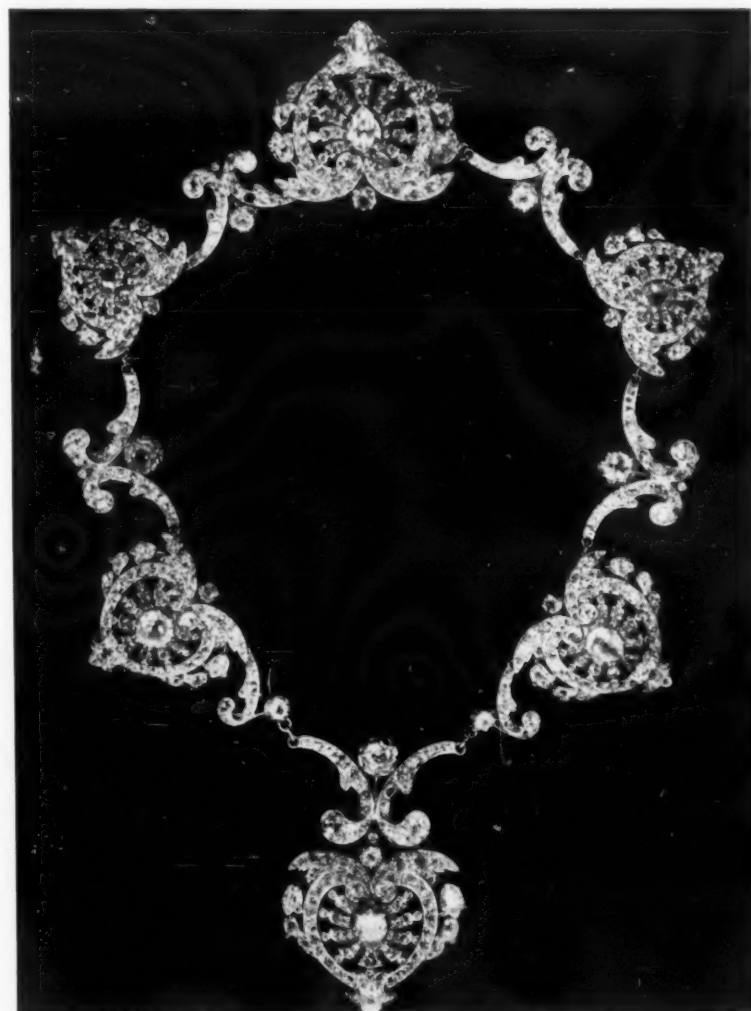
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"LES AVOCATS"

By DAUMIER

A remarkable, small painting, recently brought to America by the Valentine Gallery.

MASTERPIECES OF FRENCH PAINTING AT KNOEDLER'S

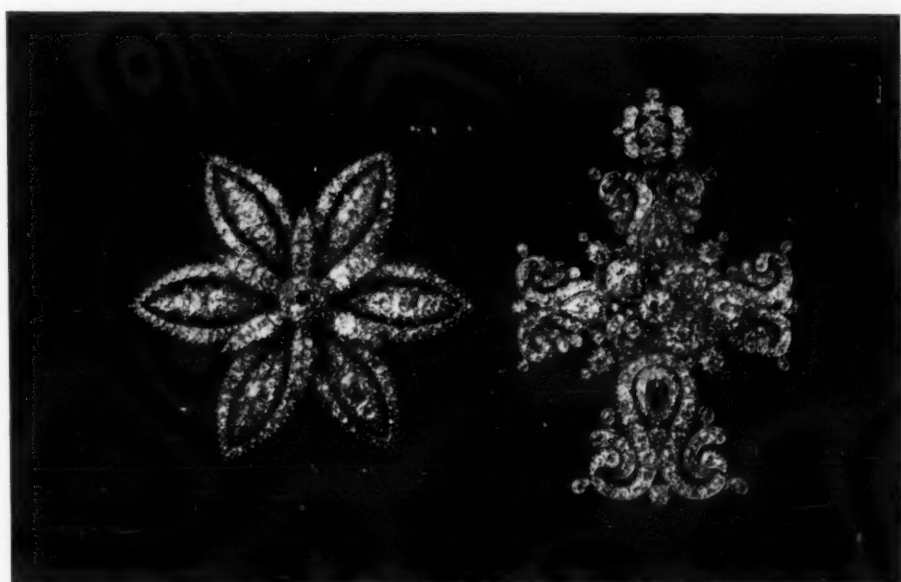
(Continued from page 3)

zannes. Here the Dutchman's peculiar wavy brushwork is carried out with remarkable success, the whole scene of olive orchard and laborers and sky being whisked into one perfect rhythmic whole, charged with lovely variations of pink and green that run into the clouds, even. It is the trickiest kind of painting, and the fact that it wears so well is sufficient indication that back of Van Gogh's brushwork lay a wealth of feeling that made the whole thing come to pass in one swift pictorial transport of feeling. Knoedler has an interesting Dufy watercolor at the moment, obviously based on the Van Gogh, and done with a similar swish of the brush, but lacking the inner content of the original, which only serves to intensify the mastery of the original.

One of Corot's finest figure paintings is here, "Mademoiselle de Foudras," carried out in a monochromatic scheme tinged here and there with faint pinks and enlivened at one point with a bold dash of red. She wears a few spring flowers romantically in her hair, Ophelia-like, and gazes at one full pensively. It is a very typical portrait of the XVIIIth century, with its self-consciousness and solemnity, but Corot's art has given it a magisterial quality that makes it an endearing and outstanding souvenir of the prolific landscapist of Barbizon in his more intimate and lasting style.

A fine Degas portrait study of his friend Diego Martelli; a superb Delacroix, "Chevaux a l'Abreuvoir," alive with that rich romantic coloration that he evolved to suit his poetic needs and handled with a fine, sure brushmanship; two Gauguins of his

Polynesian period, rich in color and noble in design; an impassioned Puvis de Chavanne depicting the Return of the Prodigal Son, blending the fine spaciousness of his murals with a dramatic realization of the scene itself; a large "Femme Nue a sa Toilette" by Renoir that has an almost Titian-like volume and richly complexed flesh; a Toulouse-Lautrec "Portrait de Monsieur Maxime Dethomas au bal de l'Opera," embodying all the qualities that make this French painter such a brilliant spokesman for his time and place; and lastly, the famous "La Parade" that combines all the pictorial elements of Seurat's unique style and sentiment. Here is a dozen of canvases that makes Knoedler's a veritable Salon Carre of XIXth century painting, a rendezvous for art lovers, and a most difficult situation for acquisitive collectors.



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"PORTRAIT OF A MAN"

Included in the current Knoedler showing of Modern French Masterpieces

By CEZANNE

DR. VALENTINER TO LECTURE HERE

Dr. W. R. Valentiner, director of the Detroit Institute of Arts, who needs no introduction to art circles of either Europe or America, will speak on "Anton Van Dyck" at the American Art Association-Anderson Galleries, Madison Avenue and 57th Street, New York, on Tuesday evening November 11th at nine o'clock. This is to be the first of a series of lectures, sponsored by The Antique and Decorative Arts League, who plan a number of talks by important people in the various fields of art allied with the interests of its members throughout the coming season.

Through his close association with the late Dr. Wilhelm von Bode, Dr. Valentiner formed an early and intimate knowledge of many of the old masters of the Dutch and Flemish schools, and those who have had the pleasure of hearing Dr. Valentiner talk know the delightful intimacy he brings to the discussion of these great men.

Anton Van Dyck is an especially happy choice for this occasion and Dr. Valentiner plans to show the influence of this XVIIth century master in various fields of the decorative arts. As a painter of feminine grace and beauty, Van Dyck was unusually responsive to decorative effects and his work is greatly enriched by the introduction of the rich fabrics, rugs and



DR. W. R. VALENTINER
Director of the Detroit Museum who
will lecture on Van Dyck on the
evening of November 11

draperies which form an integral part of his compositions.

Admission to the lecture is by card only and places for League members and their guests are assured. Others interested to attend may request tickets at the League's headquarters 598 Madison Avenue and every effort will be made to extend the pleasure of hearing Dr. Valentiner to as many outside the League as the seating capacity of the auditorium will permit.

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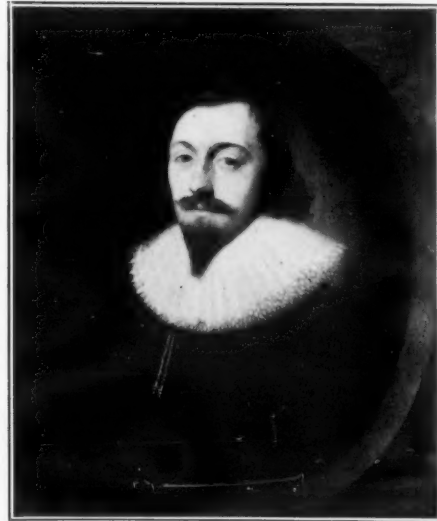
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WORCH SHOWS RARE CHINESE ART

The exhibition of the Edgar Worch collection of antique Chinese art at the Fifty-Sixth Street Galleries, which opened last Monday, is an event of the first importance to all enthusiasts in this field. The aggregation, which is one of the finest which has ever been privately shown in New York, is confined to objects of the highest quality, whether sculptures, porcelains, bronzes or pottery. From a purely aesthetic standpoint, the *clou* of the collection is undoubtedly the magnificent Tang stele, almost overwhelming in the power and grace of its carving, the perfect relation of the large standing figures to their background. This is one of those masterpieces which requires no archaeological interest in Chinese art, which, by sheer beauty of workmanship and gleaming modulation of surface, seduces even the casual visitor, ignorant of the fundamentals of this art.

Another of the outstanding features of the collection is the stone pagoda of the North-Chi period (about 560 A. D.) which with its bold carvings of dragon and lotus, interpreted with individual variations on the three facades, is considered by Dr. Kummel of the Berlin Museum as perhaps the most imposing work of Chinese plastic art outside of China.

Of particular interest to scholars and connoisseurs are the heads and figures from the famous cave-temples at Yun-Kang, dating from the second half of the Vth century. One of the finest of these is a sandstone head of Buddha, imbued with that serenity and simple strength which is the essence of early Chinese art. Other notable items in this group include a monumental standing Bodhisattva, wearing a girdle and cap-like headgear and holding in either hand the lotus and the Kumbhaka. There are also several interesting heads, one of them polychromed in red. All the sculptures in this group, are, as Dr. Kummel points out in his introduction to the catalogue, particularly notable because of their exactly ascertainable provenience and their importance as documents in the history of art, leading us back to the beginnings of Buddhist sculpture.

Chinese tomb art, a field in which the nation has reached most individual and deeply characteristic expression, is also represented by significant specimens. In the lower hall may be seen the imposing stone lion from a "Ghost way," the great weight of its massive body strangely suggesting a somnolent and aggressive power. In the upper rooms are to be found a remarkable pair of glazed pottery horses of the Tang period, which are con-



STONE PAGODA

ABOUT 560 A. D.

Important work of the North Chi period included in the exhibition of the Worch collection of Chinese art at the Fifty-sixth Street Galleries

sidered among the largest and finest of their kind.

The major part of the porcelains of the Worch collection are of the Kang Hsi period, when the art of glazing and of decoration had a clarity and a brilliance that fell into slow decline in later centuries. Among many exquisite specimens, one lingers longest before a precious little peach-bloom vase in which the velvety beauty of the glaze melts into delicate modulations of astounding subtlety. The more elaborate types of *famille verte* design are found in a number of important specimens, chief among them being a pair of sumptuous temple jars with covers. A pair of blue and white ginger jars, also of the Kang Hsi period, reveal the perfection of a type which is usually known only through the inferior examples of later periods.

Almost all of the early bronzes in the Worch collection (largely of the

Chou and Han periods) are stunning embodiments of compact and bold design within severe limitations of size. Ceremonial hatchets, spear heads, bronze handles, tools, mirrors, amulets and fragments of armor reveal that amazing instinct for formalized ornament, so characteristic of the Chinese. A bronze mirror, decorated with fabulous animals on a scroll background and a demonic mask of the late Chou period, are particularly fine in their strong and concentrated designs.

In this brief survey of the Worch collection, it has been impossible to do more than discuss a few of the outstanding features. Each of the more than one hundred items is, however, worthy of attentive study, which is further facilitated by the excellent catalog and the interesting brochure on the collection, written by Dr. Otto Kummel, director of the Far-Eastern Asiatic Museum of Berlin.

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"Diego Martelli" by Degas

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Jaehne Lends Rare Pottery To Brooklyn

The Brooklyn museum will show a remarkable collection of Japanese pottery of the XVIIth, XVIIIth and XIXth centuries which has just been lent by Messrs. Herman and Paul Jaehne. These gentlemen made this collection during their eighteen years' residence in Japan and they have generously lent it to the museum for a five-year period. It is considered one of the finest private collections of Japanese ceramics in the world. It consists of eighty pieces from four provinces, which is the classification into which Japanese ceramics fall. The provinces are Imari, Satsuma, Awata and Kuntai, the last named group being extremely rare.

This loan collection consists of large jars, flower vases, tea pots, wine cups, large plates, etc., of glazed porcelain and faience. The collection also includes two wooden panels with one figure each carved in relief that bear traces of having been lacquered. They are the work of Kano, one of Japan's foremost artists.

Another special loan in time for the opening consists of two complete costumes for the No dance with original imperial crests. These costumes were generously lent by Miss Frances Morris.

Mr. Adam, who is in charge of the reinstallation of the Japanese galleries, has arranged them from the viewpoint of ethnology rather than rarity, so that they will have the most effective educational value. The galleries now demonstrate the development of the arts and crafts of Japan, its history, its military life, so important to the Japanese, and the religious side, which is composed principally of Shintoism and



A NOBLE LADY BEFORE AN ALTAR

Included in the Ambrose Monell sale at the American-Anderson Galleries on the evening of November 28

GLASS PANEL, XIVTH CENTURY

Buddhism. The galleries are divided as follows: religion; entertainment—puppets, theatre, music, masks, marionettes; costume—old and new, court and household; arts and crafts, and armor and military. The result, according to Mr. Adam, who has visited a great number of ethnological museums, is that this collection is one of the finest in the world from an ethnological standpoint.

The section of fine arts begins at one end with the Perry lithographs, showing scenes of his arrival and reception in Japan done in color, photographs of him, the first Japanese official to come to the United States and the first Ambassador, along with a copy of the Japanese Emperor's order in English and Japanese concerning his country's opening relations with the United States. There is a case demon-

strating block printing with several prints shown by period, as well as sixteen prints showing the various processes in making a complete print, all of which are accompanied by the original blocks. Other cases display beautiful ivory and wood carving, prints, a collection of extremely fine lacquer, coins, handles and door ornaments, the latter given by George D. Pratt and Robert B. Woodward. The new loan

collection of ceramics will be arranged in the center of this hall. On the walls there are screens, panels and paintings on silk, wood and paper done by the finest Japanese artists.

In the armor hall is displayed one of the finest collections of its kind in the world. It has representative pieces of all types of weapons, military costumes and armor, illustrated by pictures of the divisions of this gallery are: the excellent collection of sword guards, selected and arranged by Mr. Hamilton H. Rucker; sword blades, selected and arranged by Dr. Ichikawa of the American Museum of Natural History, who identified in the collection an extremely fine blade of six hundred years ago; arrows and bows; arrow heads; helmets; fans; saddles and entire suits of armor.

The gallery of religious objects demonstrates the pieces used in Shinto and Buddha worship. They are so difficult to distinguish at times that they are arranged all together. This gallery is particularly well labelled as to large subjects, as it is necessary to have a background of mythology, history, geography, religion, nobility and heraldry to comprehend the significance of the pieces. The large objects are: models of temples; twelve paintings of the Diva or Divine Kings; the figures of Buddha in wood and bronze known as the Amida Buddhas; a figure of Kwan-yin of the XVIth century; a house shrine lent by Mrs. Truman Newberry, one of the finest pieces of its kind in the country; and cases of the details of worship such as priests' fans, priests' scepters, rosaries, incense burners, rattles, gongs and offering tables of the finest wood carving.

The gallery by which these collections are approached from the front door is being temporarily installed with a collection of Korean costumes, games, armor, religious objects and other ethnological material which in itself is an extremely good collection representative of that country.

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Friedsam Buys Portrait By Jan Van Eyck

(Continued from page 3)

rest of his famous collection of paintings to the Philadelphia Museum.

The price paid by Colonel Friedsam for his newly acquired masterpiece has not been disclosed, but it is certain that such a rare and fully authenticated panel must have brought a high figure.

Interest in Jan Van Eyck, who with his brother Hubert must be ranked as among the greatest masters of painting, has been greatly stimulated of recent years by several significant exhibitions of Flemish painting which have taken place. Last fall in New York the many fine works brought together by the Kleinberger Galleries served to reveal to the art-loving public the spiritual quality and exquisite craftsmanship of these early masters. This summer, the great exhibition in Antwerp, enhanced by several loans from American collections, formed a continuous survey of the great tradition in Flemish art, of which the brothers Van Eyck were the spiritual fathers.

Colonel Friedsam has one of the greatest private art collections in the country. It is noted for its fine Flemish, French and Italian primitives and is also rich in the work of Dutch masters.

Fine Statue Forms Nucleus Of Gothic Room in St. Louis

ST. LOUIS.—The City Art Museum of St. Louis has acquired an important Madonna and Child of the Ile de France school. It dates from the last half of the XIVth century and comes from the Seminary of Meaux, whence it was removed after the Seminary was secularized in 1905. It was bought from the Seminary by Emile Wauters, Belgian artist resident in Paris and later sold by him to the Paris dealer, Heilbronner, from whom it passed to the collection of M. Cornillon, Paris architect. It was purchased by the museum from Joseph Brummer of New York. The statue is carved from a grayish limestone and is 6 feet 2 inches in height.

The Virgin as usual is represented with the Infant Christ on her left arm at whom she gazes in maternal adoration, her body gracefully inclined. Although she still wears a crown, the symbol of the regal dignity to which she had been exalted in the previous centuries, her attitude is clearly that of the human mother, this change from hieratic forms to a more naturalistic treatment being one of the characteristics of XIVth century sculpture. She wears a veil, and a mantle draped about her shoulders, leaves free the front of her girdled dress, which falls in graceful lines to the feet. The Virgin's crown and the ornaments of her dress bear traces of gilding, and there are remnants on the draperies of the polychromy so generally employed on mediaeval statues.

As in the case of practically every surviving sculpture of its period, the statue suffered damages during times of upheaval and revolution. Such restorations as were necessary were



MADONNA AND CHILD
Gothic sculpture recently acquired by the
City Art Museum of St. Louis from
the Brummer Galleries

made, apparently many years ago, by a skillful hand.

As an example of monumental, decorative sculpture the piece occupies

a high rank. Much of its decorative quality is due to the sweep of the body with its gentle inclinations to the left to balance the weight of the Infant. The beautifully stylized lines of the drapery, falling everywhere into charming patterns, have been utilized to emphasize the strong sense of upward motion. There is an unmistakable feeling of life, of a palpitant, living body, but this realism is everywhere subservient to the decorative functions of the piece, which was undoubtedly designed for an architectural setting, perhaps upon an elaborate base, flanked by other figures and surmounted by a canopy.

It is the plan of the management that the statue shall eventually form the central object of a Gothic group to be installed in the museum in a suitable environment.

Guillaume to Sell His Negro Art Collection

PARIS—Paul Guillaume, who, with Apollinaire and Max Jacob was one of the introducers of Negro art in Paris, is about to sell his collection, now that African statuettes have their vogue, reports the *Herald-Tribune* of Paris. His wish at present is to make the art of Asia Minor, Scythia, Persia, and Greece, better known and appreciated by his contemporaries. The sale will be held at the Hotel Drouot, but the date has not yet been fixed, and M. Guillaume is in no hurry to part with his collection.

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ALBERT STERNER

Ferargil Galleries

An affinity with Sargent is what strikes the visitor to the exhibition of paintings and drawings by Albert Sterner at the Ferargil Galleries. First of all, the two painters belong to the same generation, Sterner unhesitatingly proclaiming his sixty-seven years—as well as his disapproval of the adulation of modern French art by the younger generation of artists. Secondly, he goes in for society portraits, which require the society manner, but when he selects his sitters for the interest they inspire in him, one senses the difference at once, as in his portrait called "Surgeon," presenting his subject in a white coat against a white background, a concentrated analysis of the face, there being no need for tact in delineation. Thirdly, in his resemblance to Sargent, Sterner is ever the draughtsman, he knows how to draw, his brushwork is swift and certain.

What those who for years have followed the work of this vital artist will find of greatest interest are his landscapes. They will remember, let us say, his illustrations in black and white for Poe, and will see the same penchant for the creepy in "Deserted House." In "Manhattan," however, they will get a straight transcription of red derricks at work excavating the rocks for a new skyscraper.

In "Passion" and "Eve" old themes recur, while in "Sisters," depicting two nuns in their coiffes, the one in the bloom of youth and the other in the decline of life after years of self abnegation, in a characteristic Sterner mood point a commentary on the meaning of life or rather the misconstruing of its meaning.

ROUAULT LITHOGRAPHS

New Art Center

Georges Rouault, one of the most pronounced radicals of the School of Paris, is to be seen at the New Art Center in a comprehensive group of lithographs that J. B. Neumann has selected from his Munich exhibition of the past summer for further introduction to the New York public. The Brummer display of Rouault's art last spring set the stamp of approval on this independently minded member of the new movement, and while his work is too strong in style and sentiment for popular consumption at the present time, there is no doubt that the tremendous pictorial power of the man will eventually win the day for him here, as it has abroad. It is rumored about that certain dealers are grooming him for leadership in the modern movement, but this has very little to do with the actual case.

Rouault is as well seen and felt in these lithographs as in his paintings, for he is first and foremost a black and white man. His paintings gain little over the lithographs on the color side, since he uses the simplest reds, yellows, and blues with which to pick out his accents. Seldom does he play with color for its own sake. He stresses rather the boldest kind of skeletoning of the composition to the exclusion of all irrelevant detail, carving almost into the canvas or paper with his brushes in his endeavor to dig out the heart of the scheme. He turns up designs that are turbulent, often ugly, repellent; yet they have a decorative insistence, a swift attack on the senses that cannot be resisted.

In his "Strong Man" I think he has come as close to getting what he wants as in any of these lithographs; the whole body of the man is seemingly



LURCAT IN HIS STUDIO

An intimate photograph of the young French painter, whose exhibition at the Valentine Gallery begins November 10.

carved out of a single soaring rope-like stroke that leaves the various spacings standing out like finely interlocking blocks of masonry. His "Crucifixion"—a theme that Mr. Neumann says occupies him constantly—is another fine design, while the set of self-portraits is Rouault at his most impressive and uncompromising. The various panels dealing with circus folk are also typically Rouault. Concurrently with this exhibition Mr. Neumann is issuing Volume Four of the Art Lover Library devoted entirely to Rouault. This monograph, comprising both paintings and prints, served as catalogue for the Munich exhibition.

REGINALD MARSH

Rehn Galleries

Prefaced by a fine group of water colors done in his typical monochromatic style, Reginald Marsh's exhibition at Rehn's introduces him as a painter in oil with a wholly new color scheme on his palette and a new range of pictorial investigations. These first oils display a remarkably fine flair for the New York scene in its most whirligig estate. His large canvases treat of the subway, the elevated, Coney Island, the Bowery, railroad

yards (done many times before in his water colors but not built up so dramatically as in his "Erie Railroad," with its masses of black metal and its drifting layers of smoke and soot), etc. His vigorous treatment of the human figure, with its strong inclination to caricature, serves his purposes very well, and gives a decided bite to his interpretations of the side walk side of city life. A greater restraint in development of form and in color accents will give Mr. Marsh's work a richer flavor in time, but his new departure is a vigorous demonstration of a painting talent definitely coming into its own. His water colors, done in and around New York, showing the ever changing skyline from various points of vantage, are in his usual manner and stand among the best things in this particular field of American painting today.

A group of drawings by Gaston Lachaise is also on view, rapid line notes of strong sculptural flavor showing the artist's fundamental concern with the human figure in its purely decorative aspects. He succeeds admirably in reducing the various elements of the body to an abstract patterning, in which he is free to stress or swell or abbreviate to suit his decorative needs. These drawings are instinct with sculptural knowledge and bristling with the artist's well known pictorial inventions.

GALLERY NOTES

Messrs. Paul and Rudolph Bottenwiser have recently arrived in America and are now at the Hotel Ambassador.

Mr. Frans Drey of the A. S. Drey Galleries, which have recently opened for the season, arrived last Saturday from Europe.

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Detroit Holds Timely Show of Mohammedan Masterpieces

With the strong interest in decorative design on the crest of the wave it would seem the time is ripe for a comprehensive exhibition of the Mohammedan arts in America. Such an exhibition, covering eight centuries, that is to say from the IXth to the XVIIth, is now on view at the Detroit Institute of Arts. And, as is the fashion nowadays for big national decorative exhibitions, it will go on tour after November 23. The showing is well timed, furthermore, in view of the big international exposition of Persian art to be held in London in January.

This fine assemblage, brought together with Dr. Valentiner's customary energy, begins with the Kufic calligraphy of the earliest Korans and offers examples of the finest developments in Persian miniatures, pottery, glassware, metal work and Oriental rugs. The variety and comprehensiveness of the showing testify to the generous cooperation of many collectors and dealers. The possessions of the Detroit Museum, not as yet exceedingly numerous in this field, form the starting point of a showing which includes the fine "Polish" carpet from the collection of Mr. and Mrs. Edsel Ford, sev-

eral items from the private collection of Dr. Valentiner, a large and remarkable group of miniatures from Demotte and outstanding contributions from Parrish-Watson, P. Jackson Higgs, French and Company, Duveen, Kevorkian and Kouchakji. Other New York dealers and collectors who have contributed to the success of the showing include C. Edward Wells, J. Zado Noorian, H. R. Monif, Leon Dalva, Costikyan, Stora, Josef Beilouny, and M. A. Kashif.

Although few examples of the illustrated manuscripts of the IXth century have survived, the exhibition contains a parchment fragment of that period, decorated with rosettes. One, dated 1556-1566 and containing twenty-eight illustrations, took ten years to make, four calligraphers worked on it and it was executed for a royal prince.

Another valuable manuscript, dated 1629, and done in India had been sent by the emperor of India as a gift to Charles I. Over a century ago George IV gave it to the Shah of Persia.

Of the more than fifty Persian miniatures in the collection, examples as early as the late XIIth or early XIIIth century are included, while of the so-called Golden Age, after the invasion of the Mongols, there are numerous exquisite examples. Several come from Jami at-Tawarikh, one representing a legendary king of the Mongols

and another the first emperor of China. Other notable items include drawings signed by Riza-i-Abbasi, dated around 1632-33.

The influence of China is further shown in the lacquer ware, into which the art of the miniature is obviously transferred.

As for pottery, there are over forty rare specimens, including two bowls of the Samarra type of the IXth century. One shows a driver and camels, drawn in brown on a white ground, while the other depicts a seated warrior with a lance. Rakka ware, with its new technique of lead glazing, its rich, dark coloration and its great variety of motifs is well represented with tabourets, ewers and vases. The interesting Guebri types decorated in sgraffito and revealing in their forms the influence of old Sassanian metal vessels are also included in the showing.

Among the superb Rhages examples there is a semi-globular bowl, depicting on an ivory white ground a galloping horse with rider and a spotted animal trotting at the side. In its harmonies of clear blue, gold, red and turquoise green this specimen is typical of the exquisite color of these wares. There are two XIIIth century Sultanabad examples, both using the lead glazing of the Rakka types. The exhibition does not include the pottery of the later period, in which Chinese motives were imitated.

Of the glass making period when enamelling and gilding vessels in this medium was at its height, there is an important specimen, made in Aleppo before 1321, bearing on the shoulder

between four circular rosettes the inscription "Among what was made by order of Sultan Dawud ibn Yusuf ibn Omar be his triumph magnified."

A rare lapis lazuli mosque lamp, made in Damascus about 1329, is decorated with Mameluke armorial bearings on the neck, while on the body it is stated that Al-Seifi Kusu as-Saki ordered the work. It probably comes from the Kusun-Mosque in Cairo, as does a similar lamp in the Metropolitan Museum. Another mosque lamp, formerly in the collection of Dr. F. R. Martin of Stockholm, was made in Damascus in 1359, the other great center besides Aleppo for this ancient glass, which had a great influence on craftsmen in other countries, even as far as Venice.

Since the Koran does not permit vessels of gold and silver, work in bronze was embellished by inlays of the more precious metals to give a more costly and rich appearance. Of the XIIIth century when this development in bronze reached its height there are a number of examples, while XIIth century work plainly indicates the early Sassanian influence. A particularly fine example is a small cylindrical box, made in Mesopotamia in the XIIIth century. The incised metal forms geometric designs and in circular medallions are figures and inscription friezes.

Although the making of rugs originated with the early knotted textiles of the Turkish tribes, the oldest carpets in the exposition go back to the late XVth or early XVIth century. No. 127 is a more or less pedigreed "medallion" carpet of this time.

Another famous carpet came from the tomb of Sheikh Safi at Ardebil, as did that other carpet in the Victoria and Albert Museum from the same tomb. The inner field has a central yellow medallion with projections and sixteen pointed panels. Two mosque lamps hang from the panels and near the upper ledge is a tablet with a Persian inscription, "I have no refuge in the world other than thy threshold, there is a no place of protection for my head other than this door," etc.

A splendid example of the "animal" carpets made in the XVIth century for use in palaces shows a green medallion on a field of red, the inner field ornamented with fine flower tendrils, animals, Chinese dragons and phoenixes.

A very fine tapestry woven carpet of the "Polish" type was formerly in the Gragonetti Collection.

Of the "Portuguese" carpets there is but one. It was formerly in a private collection in France. In each corner is a sea, indicated by zigzag lines, with a swimmer, a fish and a sail boat. It is supposed these rugs were woven for Portuguese settlements in India.

There is also one so-called "vase" rug, a "dragon" rug and a "garden" carpet, all of the XVIth century.

Of the textiles an important Persian silk weave made in 1571 came from the tomb mosque of Imam Riza in Meshed and bears the artist's name, Ghulam Shirzad. There is also a Persian gold brocade of the XVIIth century and an Indian velvet carpet of the XVIIth century and various examples of Turkish textiles.



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GIVING AND TAKING

The recent art lottery at the Grand Central Galleries, wherein each supporting lay member became possessor of a work of art contributed by an artist member illustrates a twentieth century conception of one of the fundamental principles governing the issues of art. This annual event, unique with this particular institution, is merely a concrete demonstration of that demand and supply which is, in one form or another, effecting the constant transfer of a work of art between the creator and the eventual purchaser. Usually it is the qualified dealer who acts as the agent of exchange by means of a proper gallery and selling organization. Sometimes the transfer is effected by the artist himself, particularly if he has reached any great eminence and can wait for the world to throng his threshold.

But in the light of the speculative aspect that the buying of modern art has taken on of late, it is rather surprising that this Grand Central idea has not been extended to other groups interested in supporting good art and at the same time furthering their own private holdings. It is quite conceivable that a body of well-to-do collectors or merchants, once organized on a similar give-and-take basis, could make an annual lottery of this sort a very pleasant and profitable affair to all concerned. There are doubtless plenty of young artists who would be delighted to feel that a corporation of art-lovers, be it large or small, thought enough of their work to contribute so much per annum to their support in exchange for a work of art of approximately the same value. The Grand Central idea, which has been worked out on a non-profitmaking basis for several years and which has immeasurably widened the market for contemporary American art by its excursions into comparatively virgin buying territory could easily be made to serve individual groups of enthusiasts or civic bodies and clubs bent on spreading the gospel of art through such tangible support.



"THE HON. MRS. HENRY BISHOP"

Recently sold to an important American collector by the Jacques Seligmann Galleries

By SIR THOMAS LAWRENCE

It is not unusual today, particularly abroad, for a dealer to subsidize an artist for a year's output, manipulating the market for his own profit, and, incidentally, building up the artist's reputation for the years to come. Since it is common among collectors today to apply Wall Street methods to the husbanding of art, what better way of getting in on the ground floor of some potential first-string man than by going directly to him, singly or in group formation, with the proposition of a yearly bonus in return for a work of art of equal value? The big group shows, with their prize money and awards, are doing more or less the same thing each season, only the odds against the artist are pretty heavy. The Grand Central idea of giving and taking, with a fair exchange and no chance of robbery, is indeed a timely one and capable of extended development in many directions.

MARCEL DE NEMES

Marcel de Nemes von Janoshaza, Hungarian art collector of international reputation, died on October 24 in Budapest after an operation. With his demise, the art world loses one of the most striking personalities and connoisseurs of modern times, a man of sure and brilliant judgment, both in the field of modern and antique art. Baron von Nemes was one of the first collectors to buy paintings by Cezanne, Renoir and the then despised Impressionists. In the days when El Greco was neglected, he was among the first to recognize the greatness of this now

CONGRESSIONAL
LIBRARY NEEDS
BACK ISSUES

The Library of Congress has written THE ART NEWS asking for copies of the March 15, 1930 and the section 1, April 28, 1930 issues. Since THE ART NEWS is unable from its own files to supply the need of the library in Washington, the librarian, Herbert Putnam, under date of October 24 suggests that "a brief notice in the columns of THE ART NEWS might be of great assistance in collecting odd numbers now out of print."

THE ART NEWS would be grateful to anyone who could supply the numbers lacking for a complete file in the Congressional Library.

universally acknowledged master. His discernment in matters of art was based upon an unusually sure and powerful instinct for what was fine. His eye was exceptionally keen and appreciative.

The first collection formed by Baron von Nemes was sold in Paris in 1913, this dispersal being one of the historic auction events of the XXth century. Many of the works in this sale are now in leading museums of Europe and America. Prior to its dispersal, this collection was shown for some time in German museums, and especially in Düsseldorf. Shortly after the dispersal

of his treasures, Baron von Nemes began to collect again and formed another remarkable aggregation of pictures. He has, indeed, been one of the most important buyers in the European market and was active in this field even within the last years.

Although famous as a connoisseur of paintings, Baron von Nemes was even better known as a collector of Gothic velvets, which he commenced assembling at the age of eighteen by the purchase of small fragments. His treasures in this field were so dear to him that he refused to part with any of them, even at very high prices. In addition to the velvets, the textile collection of the Hungarian connoisseur included other notable specimens of the Gothic and Renaissance periods.

Among the finest of the works in the Nemes collection are two large Rembrandts. The one is a depiction of Saskia, once in the Bache collection, and the other is the important "Suessa Commanding His Father, Q. Fabius Maximus, to Descend from the Horse." It was painted in 1665 for the overmantel of a room in the Amsterdam Town Hall and was included in the recent Detroit Loan Exhibition of works by this master.

Also notable are "The Portrait of a Man" by Frans Hals, an important Bellini from the Spiridon collection, a Botticelli "Virgin and Child with Angels" from the same source, three Titians, among them two portraits and a Danaë of the highest importance from the Sedelmayer collection. A fourth Titian from the Nemes collection, representing "Venus with a Mirror," has

been on exhibition for several years in the Old Pinakothek, Munich, as a loan. This museum also has two other loans from the Nemes collection, a large Greco, "Concert of the Angels" of the artist's very last period and a Guardi, "Festival in the Doges' Palace," which was recently included in the great exhibition of Italian art in London. In fact, most of the important loan shows of recent years had contributions from Baron Nemes' treasures. To the recent Antwerp exhibition this summer, he contributed four works, among them a Rubens painted for the tomb of Breughel.

In addition to the paintings and textiles, Baron von Nemes' collection also included notable Gothic tapestries, sculptures and other works of art.

The greater part of Baron von Nemes' artistic treasures, which are reported to be worth several million dollars, were kept in his Munich home, which has been visited by the greatest European and American collectors. In addition to this beautiful residence, he also owned a castle on the lake of Starnberg, a summer home in Garmisch, a palace in Venice on the Grand Canal and large properties in Hungary.

As a man, Baron von Nemes was greatly beloved by all who knew him. His unusual instinct for the right word and his expressive enthusiasm in the discussion of art made him a stimulating and provocative companion. In the last years of his life he commenced to paint and through his profound acquaintance with art rapidly gained technical facility and the power of personal expression. Of New Yorkers who knew him, the well known art dealer, Joseph Brummer, was associated with him thirty years ago in Budapest.

As to what will become of the de Nemes treasures, it was reported over five years ago that the whole collection of antiques, paintings, bronzes and statues as well as a fortune of more than a million dollars would be left to the uncrowned "King," Otto of Hungary, and to the Hungarian state.

ROBERT CHANLER

Robert Chanler, painter of colorful screens and audacious portraits, died in Woodstock, New York, on October 25, after a long illness. With his death at the age of fifty-seven, the art world loses not only a man of original decorative talents, but one of its most picturesque and unconventional personalities.

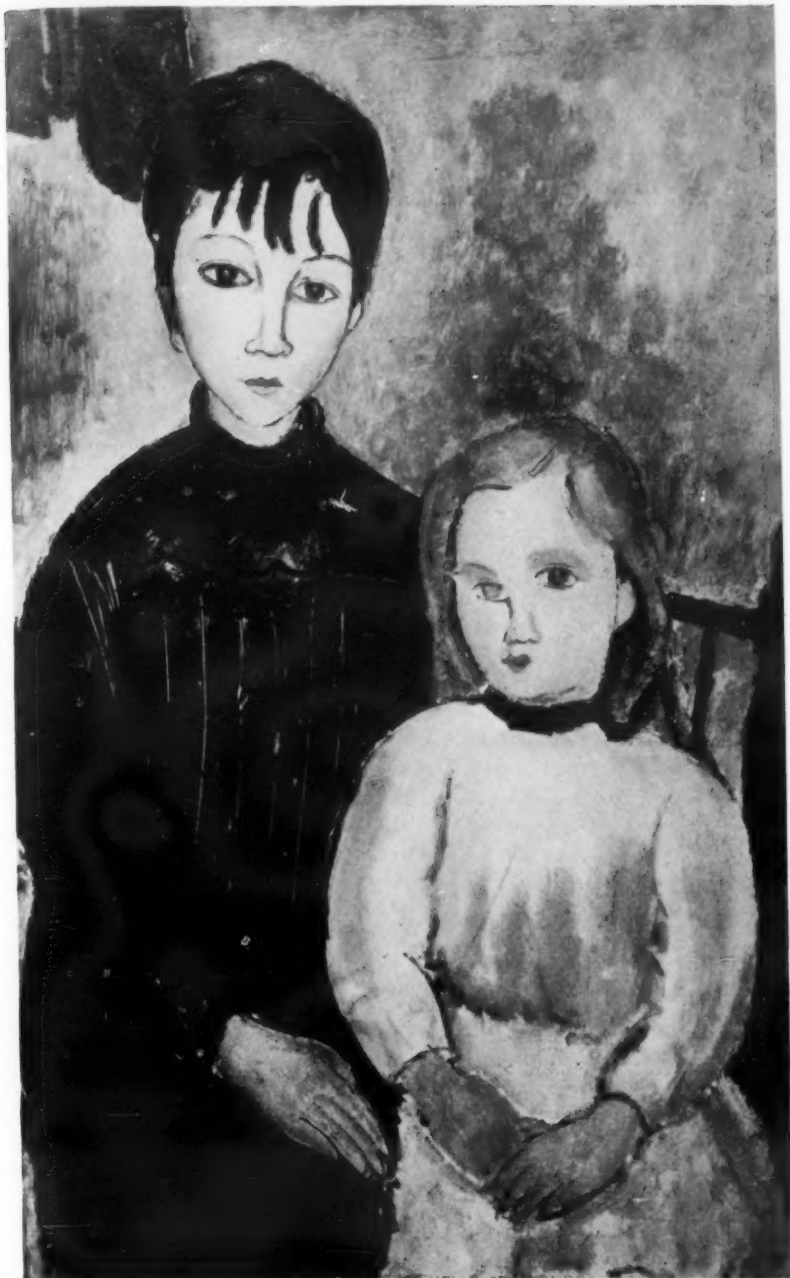
As if in reaction against the blood of Huguenot and English Puritans which flowed in his veins, Chanler made both his life and his art a thing of color and infinite variety. Exotic menageries gleamed against the gold and silver of his screens. Bright-hued brocades and batiks formed the background for his striking portraits of friends and studio companions.

Chanler came from a distinguished family, among whom were noted colonists, bankers, jurists and soldiers. Although his father planned a political career for him, "Bob" became interested in art at an early age and spent twenty years in studying painting and sculpture in Rome and Paris. One of his most notable compositions, "The Giraffes" was hung in the Paris Salon and later became the property of Stanford White. In 1923 the French Government bought one of his murals for the Luxembourg.

For a long time Mr. Chanler maintained a studio and art gallery at 147 East Nineteenth Street, where he developed an original method of using gold and aluminum in painting, so that it should have greater permanency.

The artist's last one man exhibition was held at the Valentine Galleries in March, 1929, when he showed a large group of portraits which were more or less of a phantastic experiment in this genre. On this occasion Carl Van Vechten quoted a few words of Chanler's creative philosophy, which are expressive of both the man and his art:

"Work like hell. Never know anything. Bad painters know."



"FILLETTE ET ENFANT" By MODIGLIANI
In the exhibition of modern masters at the Balzac Galleries.

ST. LOUIS MUSEUM BUYS A CARRACCI

ST. LOUIS.—An important Italian painting entitled "The Three Marys at the Tomb," by the Bolognese artist Annibale Carracci (1569-1609) has been acquired by the City Art Museum of St. Louis. It was purchased from the firm of Durlacher Brothers, of New York and for many years had been in the possession of a private family in Italy, from whose agent it was acquired by the New York dealers. Though a characteristic work of one of the most important of the late Renaissance painters, the canvas is little known and has not been published. It measures 58 by 86 inches.

Annibale Carracci was the strongest member of the famous school of the Carracci founded by his uncle, Lodovico Carracci, at Bologna in the latter part of the XVIth century. He was early influenced by Correggio and Veronese and later the influence of both Raphael and Michael Angelo is observable in his strongly individual style.

The museum's new possession is a brilliant composition of figures in a landscape. The three Marys are shown at the right, gazing in attitudes of astonishment at the empty tomb of Christ to which the angel points. On the left, a landscape of meandering stream, plain and mountain stretches away to the distance.

The work is characterized by bold contrasts of light and shadow, imparting dramatic interest to the landscape and marked modeling to the figures. While the latter are full of action, they do not convince as does earlier Italian work, for Carracci lived at a time when the exuberant vitality of the Renaissance was largely exhausted.

It is probable that to most observers the museum's example of his work will make its greatest appeal as a landscape in which the figures are a colorful but secondary part. Carracci's landscape art undoubtedly exerted a profound influence upon that of the Frenchman, Nicholas Poussin, and in turn upon the grandiose and impressive scenes of Claude Lorrain, regarded by many as the founder of landscape painting.

CHICAGO ISSUES INNESS CATALOG

CHICAGO.—The new catalogue of the Inness Collection of landscapes in the Art Institute is now ready for distribution. It is a sixty-eight page booklet and contains halftone illustrations of every painting in the collection—twenty-two in all. In addition, there is a portrait bust of the great American painter, by J. S. Hartley. On the title page appears Inness' own definition of his work: "Landscape is a continued repetition of the same thing in a different form and in a different feeling." This collection, which was given to the Art Institute in 1911 by the late Edward B. Butler, is particularly rich in examples of Inness' last period, posing among these perhaps his most famous painting, "The Home of the Heron." This is a great favorite with the public. Inness' transitional years are well represented by the large canvas "Catskill Mountains," hanging on the north wall. An Italian scene "Twilight in Italy," and a seascape from the coast of France, "Etretat, Normandy," recall the fact that Inness spent several years abroad under foreign inspiration.

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NEW ENGLISH INSTITUTE TO TRAIN ART EXPERTS

LONDON, Oct. 26.—A compliment to the art of the United States was paid by Viscount Lee of Fareham tonight in announcing the acceptance by London University of his proposal for the foundation of an institute for the study of the history of art and for training art critics and experts. The institute, the first of its kind in Britain, is to be based on the Fogg Art Museum of Harvard University, which, Lord Lee says, "most nearly provides the ideal which we wish to attain."

A university chair in the history of art also has been instituted, the holder of which will act as director of the new institute, which will be named the Courtauld Institute of Art. The generosity of Samuel Courtauld, artificial silk manufacturer, who has promised to build and equip the institute in Bloomsbury, and of Sir Joseph Duveen, who has promised \$100,000 toward the endowment fund, says Lord Lee, has been an important factor in rendering arrangements possible.

It has for a long time been Lord Lee's complaint that, while Britain possesses some of the finest public collections of works of art in the world, it is almost destitute of facilities for the systematic education of students in the history of art or for training art critics and museum experts.

Four years ago Lord Lee got a number of friends to undertake preliminary negotiations, including Sir Gregory Foster, Dr. Edwin Deller, Professors Ernest Gardner, A. E. Richardson and Henry Tonks, Sir Martin Conway, Sir Robert Witt, Samuel Courtauld and W. G. Constable. Now, after several years of effort, Lord Lee says that the acceptance of the scheme marks the penultimate stage in filling "a conspicuous gap in Britain's system of higher education."

The sum of \$500,000 is still needed

for the endowment fund, and it has been suggested that a professional chair in the equipment of an art library might be named after individual benefactors.

Lord Lee, after the death of himself and Lady Lee, will bequeath to the institute his notable collection of works of art and pictures illustrating the chief developments of European

painting from the XIVth to the XVIIIth centuries, pictures which possess great educational value. Sir Martin Conway is offering his important collection of photographic and other reproductions of works of art.

Lord Lee, writing in *The London Times* of October 27, stated:

"British art scholarship has maintained a fitful and precarious existence

and played little part in the life of the nation. It is not that the English people are less enlightened or naturally less appreciative of art than their foreign contemporaries, but simply that they are afforded no adequate facilities for study or for developing their critical faculties.

"There is, we know, a rooted and to some extent a healthy distrust in

Britain of anything which can be called 'highbrow.' When an Englishman declares, probably quite inaccurately, that he 'knows what he likes' in art, he is apt to feel that the last word has been said.

"On the other hand, there is striking evidence of an increasing hunger among the rising generation for the kind of knowledge which would enable them to better understand and appreciate works of art, and yet no organized facilities for satisfying it are anywhere within their reach."

Lord Lee considers Britain in danger of losing "the great tradition of connoisseurship and appreciation which helped, especially during the XVIIIth and early XIXth centuries, to create an unrivaled series of private collections and directly and indirectly benefited public galleries and museums." This tradition, Lord Lee maintains, can only be regained and preserved by promoting and spreading through educational channels a wider knowledge of the history of art.



GOthic CARVED OAK CHEST

FRENCH, ABOUT 1500

Included in the Ambrose Monell sale at the American-Anderson Galleries on the evening of November 28

MILLET PAINTS IN PRISON CELL

PARIS—Jean Charles Millet, grandson of Jean Francois Millet, the French master, is not falling behind in his "art" while remaining in jail, reports the *Herald Tribune* of Paris. He was sentenced to one year in prison last summer for issuing checks without funds, a charge linked with the other one for which he is still awaiting trial with Paul Cezanne—selling copies of his grandfather's famous canvases as originals.

Young Millet is in prison at Meudon. He has transformed his cell into a studio and there he continues to paint regardless of confinement. When asked recently what he intended to do when he regained his liberty he is reported to have replied that he was going to the United States to lecture.

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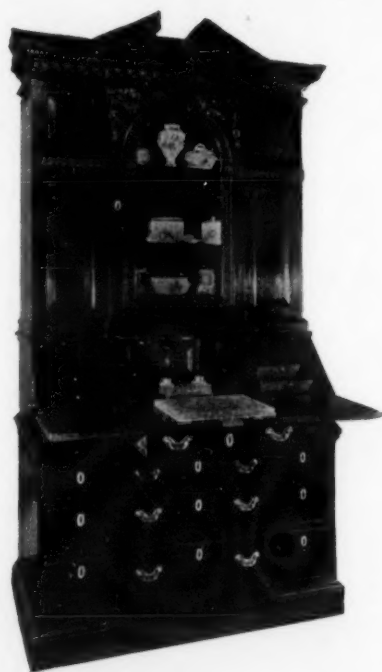
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MADRID LETTER

by E. Terol

The National Tourist Office has recently announced the opening of a typical XVth century way side inn, appropriately styled "The Students' Inn," owing to its location opposite the historical University buildings in Alcadá, a few miles from Madrid. The well known art critic, Señor Julio Caves-tany, who had charge of decorating and furnishing the place, has shown much taste. The Inn consists principally of an authentically repaired hall of the type common in Spain in the XVth century. It is a reception-room, living-room, dining-room and kitchen, all in one—naturally, big and lofty. Its main feature is an immense chimney place with a bell shaped dome over it, such as one still occasionally finds in out of the way villages in Castile. It is large enough to roast an ox and a cheery log fire is perpetually burning. Rows of brightly polished copper pots and pans, gaily decorated Talavera jugs, platters and dishes enliven the walls and the ledge of the chimney. Genuine antique furniture, tables, benches, tavern stools, together with delightful simple lamps, ironwork, rugs, chests and paintings all combine to create a romantic atmosphere.

The Russian painter, Serge Rovinsky, is holding in the Museum of Modern art an exhibition of over 200 of his works, including paintings, etchings and drawings. Rovinsky's art is characterized by an unmistakable personality. His works, all of them landscapes, with a few figures introduced in some of them as a decorative element, are all views of Spain, yet in vain does one look in them for the orthodox subjects made popular the world over by generations of painters of every nationality. There is no Alhambra, no Toledo, no Avila recorded in Rovinsky's pictures. The painter has traveled the length and breadth of the country on foot or on muleback, venturing alone into the most inaccessible and hidden spots, looking for the



"LE BOUQUET"

By PABLO PICASSO

A painting of the artist's "rose" period, recently brought to America by the Valentine Gallery

weird and the unexpected. His artistic emotions are aroused only by what is unusual and therefore he omits from his canvases all that is banal or nonessential. Hence Serge Rovinsky offers something new; he gives a brilliant and characteristic interpretation when every possibility of interpretation appeared exhausted. Yet he re-

peats himself and he is obsessed with such subjects as black mediaeval castles, villages perched high on some giddy peak, groups of houses suggesting hostility and defiance. In fact whatever in the Spanish landscape suggests aloofness, and fierce individualism, has been eagerly seized by Serge Rovinsky.

LURCAT TO SHOW RECENT WORK AT VALENTINE'S

Beginning November 10, the Valentine Galleries will hold an exhibition of the works of Lurcat. This is the second showing of the works of this leader of the younger generation of French artists to be shown in the United States and will comprise a number of new paintings, which the artist has produced since his previous visit to America two years ago.

BARNARD REFUSES TO LEAVE STUDIO

The *New York Times* reports that a hitherto unannounced plan to give to the city of New York an art work and land worth about \$600,000 was revealed on October 27 by George Grey Barnard, sculptor, after he received a notice from White & Co., agents for John D. Rockefeller, Jr., owner of the property, ordering him to vacate his studio on Washington Heights by Nov. 21 to make way for city park improvements.

The land on which Barnard's studio is situated was offered to the city by Mr. Rockefeller some time ago for a park. Mr. Barnard's lease will expire on Nov. 21, as will the leases of all other tenants on the tract, which is the highest spot in Manhattan. The recent notice announced that there would be no renewal.

Mr. Barnard answered this by declaring that he would not move, and that if he left at all before he was ready to go he would have to be put out. But, he said, there was more to his attitude than "contrariness." He

is engaged upon an arch—one which he conceives as carrying a spiritual message of peace and hope—and he wants three or four more years in the present studio to complete the work.

When the arch is completed it will be of blue granite and 120 feet high. Over the arch, in colored mosaic glass, will be a rainbow. On one side, towering in pyramid fashion to a topmost figure reaching for the rainbow, will be a group of twenty-nine nude male figures—"the immortals," the sculptor calls them—reaching through clouds of war and despair toward the hope of the rainbow.

The figures on the other side, extending similarly toward the rainbow, are women, mothers and young wives and old women, and old men—the "humans"—and, in the vision of the sculptor, the ones who suffer most from war. All of the figures will be in white marble, each nine feet high, against the blue granite of the arch.

The studio in which he is now working is necessary to the completion of this work, the sculptor said, because for ten years he experimented until he obtained what he considers perfect light.

The cost of the arch and of the ground on which it is to be placed would, he said, be about \$600,000. "I shall have to ask nobody for anything," he added. "I can, and will, complete it by myself."

50,000M Given For Excavations At Pergamon

BERLIN—It now becomes public that a German-American art maecenas, who wishes to remain anonymous, has donated the sum of M50,000 for the continuation of the excavations at Pergamon. This money, together with resources raised by the emergency fund for German scientific research work, enables the resuming of digging activities at Pergamon. Last year Geheimrat Wiegand unearthed the Temple of Asclepius, and it is expected that the excavation at this spot will yield more interesting material.—F. T. D.



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BERLIN, W. 10



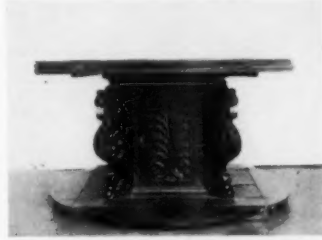
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"THE EARL OF LESTER"

By JOHN SINGLETON COPLEY

Recently sold to a prominent collector by the Saffron Galleries of St. Louis

LONDON LETTER

by Louise Gordon-Stables

Treasures for the forthcoming exhibition of Persian Art at Burlington House are already arriving, and the question as to how best to endow the galleries with an appropriately Oriental air is exercising the minds of those concerned. Many of the carpets will, of course, be treated as wall-hangings, and it is not unlikely that this will exert an influence on the exhibition of such treasures in England. The galleries at Burlington House are a little uncompromising in style, so that it will not be an easy task to modify them into a setting suitable for the Eastern splendor of the Persian exhibition. It is said that the Shah of Persia has been personally responsible for the selection of the loans from the state and that they are characterized by the most amazing magnificence. Among them, it is believed, is a set of silver vessels connected with the court of the caliph, Haroun-al-Raschid of the Arabian Nights, who was as real a personage as that great patron of the arts, Shah Abbas, for whom so many admirable carpets, ceramics and embroideries were produced.

It seems a little pathetic that the centenary of Lord Leighton's birth should be held at a time when his work is at the ebb tide of favor. The pictures of this Victorian artist, so much the fashion in his time, now fetch pitiful prices and his classicism appears lifeless and uninteresting. It is even doubtful whether many will trouble to attend the centenary exhibition at the house that he made famous in its time for its Arab Hall and Damascus tilings.

As is usual at the John Sparks Galleries, the current exhibition of Ying Ching ware, early bronzes and pottery contains much of extreme rarity and beauty. When alluding to many pieces in these galleries as "museum specimens," one is expressing oneself literally, for many a fine piece does actually leave Mount Street to take its abode among our national treasures.

The small collection of exquisite Ying Ching porcelain on view was at one time the property of Mr. Tang Singyi of Tientsin. It includes some particularly interesting items, notably the most delicate of little color-boxes with cover, belonging to the early Sung dynasty, and a pair of large bowls with incised decoration on the conventionalized lotus theme. Among the

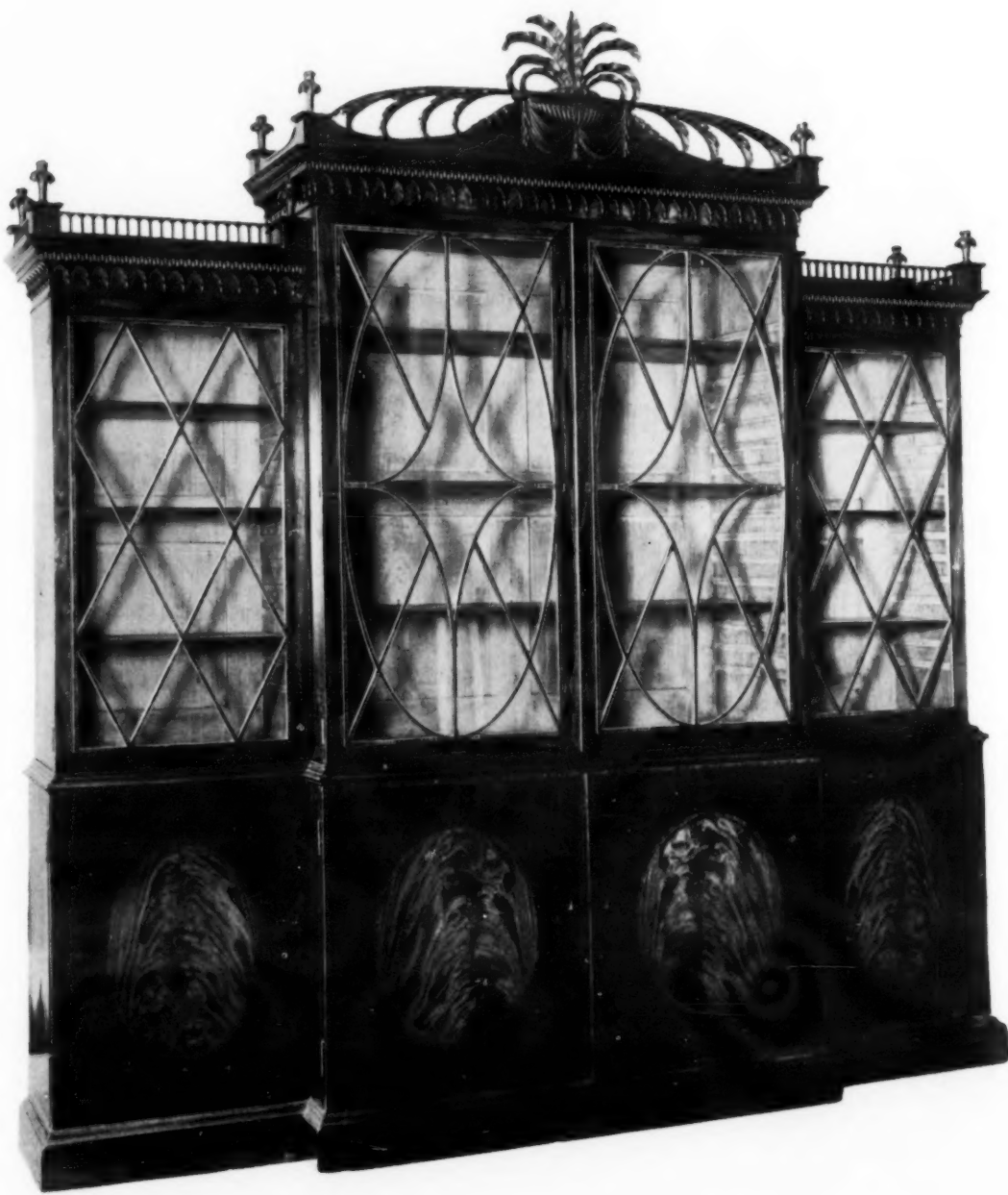
bronzes is an unusual piece, namely, a chariot axle in the form of an animal's head, now a lovely palish green and decorated with a design of archaic phoenix. This belonged to the Chou dynasty (1122-255 B. C.).

One of the most impressive things in the exhibition is a seated figure of Kwanyin in wood still bearing traces of the polychrome painting on the robes and much of the original gilding. The figure with its coronet enclosing a small seated figure of Buddha in the center has a wonderful dignity. Its lines are impressive and the modeling proclaims it one of the masterpieces in sculpture of the Sung dynasty. In the small recess, generally reserved for the "clou" of these exhibitions, are shown a pair of tiles for a frieze, with flowers in high relief. These Ming pottery bricks are mounted on marble, and the flowers are treated also almost after the manner of a stone carving. Aubergine, fine turquoise and rich yellow compose the color scheme. The collection of small pottery figures of dancing girls and of seated women musicians, all of the Tang dynasty, have that rhythm, that élan, which distinguishes such figures at their best. There can be small doubt that much that is shown here will follow their predecessors into important collections, both public and private. Queen Mary, who is an expert collector of jades, made her selection of several pieces before the exhibition was thrown open to the general public.

The majority of flower-painters affect a dark background, but not so M. J. H. Todd, whose flower studies with insistence on the individuality of the different blooms break new ground at the Lefèvre Galleries. Treating them in a rather flat convention, he yet manages to extract from them that delicacy and grace that are their charm. He has avoided that overloading and fussiness that are the pitfall of so many flower painters, and gives us in their place a number of delightfully unaffected studies and arrangements.

At a Bloomsbury gallery there is at present an exhibition of Soviet art, of which the chief impression is that one must be definitely adopted by the government as working more or less on their behalf, in order to be equipped with the more expensive paraphernalia of the painter in oils.

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EARLY AMERICAN FURNITURE AT WANAMAKER'S

Examples by Goddard, McIntire, Townsend and Other Distinguished Early American Craftsmen Form Distinguished Exhibition

By EDWARD WENHAM

In considering the late recognition of the early American crafts, it is patent that we owe this, in the first place, directly to the efforts of a small group of private collectors. These men, in turn, generously donated or loaned the specimens they had acquired to our public museums; thus fostering that now widespread interest in our native silver, furniture and other arts which had for so long been regarded as undeserving of notice.

But interesting and instructive as our public collections may be, their scope must necessarily be dependent upon the financial resources of the institution and upon public generosity; consequently some considerable time elapses before any large variety of examples, manifesting the several phases in the development of a craft, can be gathered in any museum. Further, it is obvious that there is little likelihood of such specimens ever being offered to private collectors.

On the other hand, when an important commercial organization undertakes to assemble any large number of representative objects, it may concentrate its efforts upon procuring those which will reveal what may be termed the "continuity of developments." These examples are also generally desirable as purchases because by devoting sufficient time to this end, the search may be carried into the high-ways and by-ways to procure types that will form an almost complete chain of the various styles made by native American craftsmen.

The foregoing remarks are suggested by our visit to the John Wanamaker, New York, store, a visit which will be repeated. And we cannot but congratulate those responsible for the assembling of what is probably the most comprehensive collection of American XVIIIth century cabinet-work ever exhibited at any one time. To those interested in the woodworking of this country, the numerous rooms, decorated and furnished in the styles of nearly two centuries ago, offer an op-



CHIPPENDALE STYLE SIDE CHAIR
Attributed to Samuel McIntire



SHERATON STYLE MAHOGANY SEWING TABLE
Attributed to Samuel McIntire, Salem, circa 1790



HEPPLEWHITE STYLE SHIELD-BACK CHAIR
Attributed to Samuel McIntire, Salem, circa 1790

portunity to study the development of furniture; and one that is unlikely to occur again for some time.

One outstanding feature evident from the descriptive catalogue, is the painstaking efforts to include only such examples of furniture as could be authenticated either by tracing the original owners; by original labels of the makers; or by other indisputable evidence. In fact, the thought occurred to us that were equal attention always paid to the obtaining of correct attributions, it should, in time, be possible to compile a list of American XVIIIth century cabinet-makers as important as that included in the books on English furniture.

One room of especial moment contains some fifteen pieces which repeat numerous characteristics associated with the designs of Samuel McIntire of Salem and are ascribed to this artist-craftsman. Though innumerable architectural designs and no few examples

of important wood carving are known to have been the work of this celebrated New Englander, so far no furniture seems to have been definitely attributed to him; therefore the examples included in this exhibition are significant contributions to the history of American XVIIIth century furniture.

In the main, the examples accorded to McIntire display the influence of the English Hepplewhite-Sheraton school; this being apparent in the square tapered and turned legs of chairs and other pieces and the use of the reeded form. One of the chair backs of the rectangular Sheraton type displays a distinct Gothic influence in the use of interlaced arch forms, while another, in the Chippendale style, shows the rococo scrolls in the pierced backsplat. The two front legs are cabriole-shaped terminating in claw-and-ball feet; but whereas Chippendale never used understretchers with the cabriole legs, this American chair is fitted with turned stretchers reminiscent of the style of Queen Anne.

Work of other native cabinet-makers included in this exhibition will go far

to familiarize collectors with the names and styles of previously unknown men. Most of the numerous pieces are from the New England and Pennsylvania schools of woodworkers, but there is one break-front secretary-bookcase which is alone ample evidence of the fine furniture made in the South. This particular example follows the designs found in Sheraton's *Drawing Book* and displays all the perfect proportions and refined elegance typical of the English late Georgian furniture of the modified classic style. The simple lozenge-shaped panels of the bookcase doors possibly display less sophistication than the English, but the treatment of the lower doors exhibits a remarkable skill in the use of veneers; the three drawer fronts in the center and the doors of the side cupboards being paneled by fine lines of inlay with an oval inset also framed by a fine inlaid band of lighter wood. And further evidence of the direct English influence is present in the pendent husks which decorate the stiles of the base.

This same use of the husk motif and other inlaid ornamentation appears on

the legs of a secretary by John Seymour, working in Boston at the end of the XVIIIth century. The table-like base is fitted with two deep drawers and is surmounted by a low cabinet top inclosed by two tambour doors, the tambour being of the somewhat unusual type composed of narrow flat pales in place of more familiar half-round pieces. Incidentally, it is interesting to mention that the tambour was probably evolved from the stockade-like doors used in ancient times to protect openings in forts. Another interesting feature with this secretary is the use of Battersea enamel medallions as ornamental centers to the brass handles.

From the different forms appearing in this exhibition it is possible to follow the dominating influences in American XVIIIth century furniture. For example, the Battersea enamel medallions, mentioned in the previous paragraph, are closely associated with the Louis styles of the French decorated by Sevres porcelain and similar medallions.

(Continued on page 20)



HEPPLEWHITE STYLE INLAID MAHOGANY SIDEBOARD
New England, 1790-1800



WALNUT WING CHAIR COVERED WITH ORIGINAL NEEDLEWORK
American, circa 1725

EARLY AMERICAN FURNITURE AT WANAMAKER'S



MAHOGANY SERPENTINE FRONT BUTLER'S SECRETARY
Attributed to Samuel McIntire, Salem, circa 1790

Then, too, a visitor while enjoying the old-time atmosphere and quietude of these early American interiors, will soon observe the ingenious adaptations made by the cabinet-makers from the more advanced English XVIIIth century styles, the while they often retain something of the traditions of the earlier Colonial forms.

The work of John Townsend of Middleton, Connecticut, who learned his trade in Newport, Rhode Island, is represented by two tables definitely ascribed to him and one showing indications of his style. One of the first two has the robust square fluted legs typical of many Chippendale chairs, but with certain variations. While the fluting of the English legs is carried down the entire length, that of the Townsend table terminates several inches from the bottom and is there replaced by reeding.

Similarly, with the piece attributed to him. A like Chippendale influence is displayed in the square fluted legs and the use of fretted brackets such as the famous English cabinet-maker employed with his Chinese styles, but in place of the solid projecting molded foot, the American craftsman was content with the addition of a small plain molding at floor level.

One important contribution is a chest of drawers distinctly Sheraton in style with the double cyma apron bearing the original label of Samuel S. Noyes of East Sudbury, Massachusetts. This has the same form of reeded stiles continuing up from turned legs as the two chests of drawers in the Samuel McIntire room, but variations are noticeable in the construction. Those attributed to McIntire are without the double cyma apron; the upper sections of the reeded stiles are elaborately carved in place of the simple turnings of the Noyes chest; and each has paneled ends, a relic of the old dower chest from which the later chest of drawers was developed.

Another chest of drawers labelled, "Joseph Rawson and Son, Cabinet and Chair Makers, Providence, Rhode Island" is typical of that American school working in the manner of Hepplewhite. The same splayed front, angular legs are employed with the curved apron between, but here we have an essentially American tradition in the crescent-like form with two small triangular projecting shapes at the center where the two cyma curves meet. This same center motif is found with a number of lowboys and highboys, and like other pendent ornaments, is a carry-over of the Spanish forms which found their way here either directly or through the early Dutch settlers.

Several other names of early American cabinet-makers will be brought to notice by this exhibition. Jeremiah Gooden's name written in carefully inscribed script appears on a small



SHERATON STYLE MAHOGANY BREAK FRONT BOOKCASE
John Shaw, Annapolis, Maryland, 1790-1800

turned-leg work-table, fitted with drawers. I. C. Tuttle, in raised letters, has been found on the underside of the seat of a child's hoop-back Windsor chair. And two so-called arrow-back armchairs, which show some relation to the English East Anglian "grid-iron" chairs, bear the label "J. C. Bart-

lett, Chair-maker, Union Village" (New York).

If so far we have restricted this article to chairs, tables and other "floor" furniture, it does not imply that the Wanamaker exhibition is similarly restricted. Far from it, because mirrors, clocks, needlework, rugs and other or-



SHERATON STYLE CHEST OF DRAWERS
Labelled Samuel S. Noyes, East Sudbury, Mass., 1810



SHERATON STYLE MIRROR
Signed Willard and Nolen, Boston, circa 1815



HEPPLEWHITE STYLE INLAID MAHOGANY TAMBOR SECRETARY
John Seymour, Boston, circa 1790

EARLY AMERICAN FURNITURE AT WANAMAKER'S

amental accessories have all been successfully sought to insure that the several rooms should bear as close a resemblance as possible to the early interiors. And if the wallpapers which serve as the backgrounds are not originals, they are at least among the finest reproductions it has been our privilege to encounter.

Reverting to the matter of craftsmen's names, it is of interest to mention some found on the wall mirrors having the painted panel above. The signature on one advises us that the son of Aaron Willard, the celebrated clockmaker, worked in Boston with a partner named Nolen as a painter of these glass panels. Another bears the label of Williams & Everett, also of Boston, while the labels on two others are, respectively, those of Cermenati and Bernarda, Salem and Boston, and E. Lothrop of Boston.

Brief reference should also be made to the historical associations of much of this furniture. The exhibition includes a block-front desk by John Goddard, originally in the home of Benedict Arnold, the first governor of Rhode Island; a Townsend table that belonged to Colonel Nightingale Green of Rhode Island; a Boston knee-hole desk that has descended from Captain Alexander Parris, an architect of the Bullfinch-McIntire school; a set of six chairs that have come direct from a lineal descendant of General Artemas Ward, and others associated with prominent early American families.



SHERATON STYLE SOFA
Samuel McIntire, Salem, circa 1800



CHIPPENDALE STYLE SIDE CHAIR
New England, 1760 to 1775



HEPPLEWHITE STYLE MAHOGANY DRESSING TABLE
John Townsend, Newport, circa 1780



CHAIR IN CHIPPENDALE STYLE
Massachusetts, circa 1755



SHERATON STYLE CURLY MAPLE
WORK TABLE
Boston, 1790-1800



CARVED AND PAINTED MANTEL
Samuel McIntire, Salem



GLASS-DOMED
LIGHTHOUSE CLOCK
Simon Willard, Boston,
circa 1790

COMING AUCTION SALES

PLAZA ART GALLERIES

COLONIAL FURNITURE

Exhibition, November 3
Sale, November 7, 8

The Plaza Art Galleries, Inc., at 9-11-13 East 59th Street, announce an exhibition and sale for the week of November 3, which should excite interest among all collectors of colonial furniture and Americana. The collection, belonging to Emma Josephine Rice, is notable both for rarity and quality, and comprises many fine mahogany examples of XVIIIth century workmanship, together with earlier specimens of pine and maple, Windsor chairs, Currier & Ives prints, etc.

Among the more important items, of which there are many, is a Goddard block front secretary which is certain to provoke much interest, as a piece of this quality, with its delicately fluted pilasters, scrolled cornice and boldly outlined block front drawers is seldom to be seen in the auction rooms. A charming little tambour desk, comparable to the one which sold for a record price last season; an important sideboard by a Baltimore cabinet-maker; and a historical four-post mahogany bed, attributed to McIntire, and at one time owned by President Adams, are other outstanding items in the group of furniture.

The collection contains also a mantel clock made in Lexington about 1765, having an exquisite inlaid case. A matched pair of Hepplewhite mirrors show the same refinement of craftsmanship as one in a well known sale last January.

The early part of the dispersal contains among the fine specimens of Windsor chairs, three with a writing arm, as well as a number of small tables of exquisite proportions.

Of special interest also are a little burl lowboy with cross band veneer borders and a bonnet top cherry highboy with claw and ball feet.

As for the hooked rugs, they come in the popular sizes. One of them, which is 10 by 15 feet, is unique with a black ground covered with baskets of flowers with butterflies and birds in profusion.

The paintings include several by American artists, a fine English portrait by Highmore, and two lovely little landscapes by Wilson, both charmingly done in this well known painter's best manner.

It is seldom that a collection so comprehensive and rare as this enters the salesroom. It provides a most unusual opportunity for the buyer who depends on public competition to establish the value of much sought for authentic specimens.

CURRIER & IVES WHALING ITEMS AND SCRIMSHAW

Exhibition, November 2
Sale, November 6, 7, Eves.

A varied and interesting collection of Currier and Ives prints together with whaling items will be sold at the Plaza Art Galleries on the evenings of

November 6 and 7. They come from the estate of the late William A. Rosenbaum of Belgrade Lakes, Maine, and from various private sources, and will be on view beginning Sunday afternoon, November 2, from 2 to 5.

The whaling numbers, in addition to oil paintings and numerous prints, both foreign and American, include a fine collection of scrimshaw, that art of the sailor depicting the whaler's hazardous life. Some of the specimens date from the XVIIIth century and others from 1830 to 1850, when whaling was at its height.

Among the Currier and Ives collection is "A Baltimore Clipper—Laying to," the first time this number has appeared to be auctioned. The categories of these prints include the Historical and Railroad, the Fires and Firemen, New York City and State, American Views, the Mississippi, Pioneer West and California, Rural and Farm Life, Trotting, Racing and other sports.

SOTHEY'S—LONDON

ENGLISH ENGRAVINGS

Sale, November 19

Sotheby's of London will sell on November 19 a collection of fine English engravings principally in colors, choice French color prints and sporting prints in colors. Among the most important items are a number of beautiful prints by Morland, three of which are pairs. "Selling Peas" and "Selling Cherries" after E. Bell, proofs before all letters very finely printed in colors is one of them. The others are "St. James's Park" and "A Tea Garden" after F. D. Solron, and "Cottage Family" and "Shepherd's Meal" by J. R. Smith, both also printed in colors. J. B. Smith's "Thoughts on Matrimony" after W. Ward in colors is likewise notable, as is J. Ward's "Industrious Cottagers," finely printed in colors after his own work. There are a number of watercolors by Rowlandson and a "Cries of London" series.

LIEPMANN SOHN—BERLIN

AUTOGRAPH SALE

Sale, November 21, 22

On November 21 and 22, 1930, Leo Liepmannsohn will sell by auction a collection of autographs by famous musicians, writers, scholars, scientists, artists, actors and illustrious personages. The most conspicuous items are by Bach, Beethoven, Berlioz, Brahms, Busoni, Chopin, Mahler, Schubert, Schumann, Verdi and Wagner. Famous personages are represented by d'Annunzio, Samuel Butler, Dickens, Einstein, Goethe, Lavater, Mark Twain, Maeterlinck, Rousseau, Schiller, Schopenhauer, W. Scott, Tolstoi, and Zola. Autographs by Burne-Jones, E. Duse, Houdon, Rodin, and Whistler are also included. The catalogue further contains three items by presidents of the United States: a photograph of Grover Cleveland with signature in his own handwriting, an entry in a guests' book by Ulysses Simpson Grant, and Roosevelt's signature on a visiting-card.

AUCTION REPORTS

GROUP FURNITURE AND TAPESTRY SALE

American Art Association - Anderson Galleries, Inc.—Antique furniture, Oriental rugs, tapestries, silver and textiles from several estates, private collections and other sources were sold from October 21 through October 25, bringing a grand total of \$73,709, for the five sessions. Listed below are the highest priced items in the dispersal together with the names of the purchasers:

- 377—Inlaid mahogany Beau Brummel with fittings of English silver; F. C. Bancroft\$200
- 395—Mahogany shield-back armchair and stool in XVIIIth century gilet Persian, Hepplewhite style; Mayorkas Bros.\$26*
- 400—Pair Colonial inlaid mahogany corner cabinets; S. Serota.....\$220
- 412—Flemish Renaissance tapestry border, about 1600; Mrs. J. D. White.....\$210
- 417—French pastoral tapestry "Les Vendanges"; A. H. McLanahan.....\$210
- 418—Flemish verdure tapestry; J. C. Jones\$325
- 419—Oudenaarde verdure tapestry, XVIIIth century "Dejeuner de Paysans"; J. C. Jones.....\$325
- 420—Flemish verdure tapestry, XVIIIth century; J. C. Jones.....\$375
- 524—Panel of twenty polychromed faience tiles forming a picture, Is-pahan, XVIIIth century; J. F. Lewis\$310
- 628—George II carved and gilded wall mirror, English; XVIIIth century; H. F. Dawson\$300
- 635—Carved and decorated vargueno on stand, Spanish Baroque; Plaza Curiosity Shop\$250
- 640—Carved and gilded salon suite in antique French needlepoint; H. F. Dawson\$350
- 677—Persian carpet; Mrs. D. N. Barney\$370
- 883—Persian floral carpet; Mrs. M. Amado\$330
- 886—Kirman animal rug; Dr. W. Smadbeck\$450
- 892—Agra Herati carpet; H. Kasab.....\$340
- 893—Persian medallion carpet; H. Kasab\$375
- 897—Persian Gull Hinnai carpet; Darsa Co.\$285
- 898—Persian Herati carpet; K. M. Jamgothian\$400
- 899—Persian floral carpet; Darsa Co.\$270
- 957—Bronze fountain statue, Allen G. Newman, A. N. A., 1918; R. N. Pier-son\$700
- 970—Barcheston tapestry cushion, XVIIth century, Joseph and His Brethren; A. E. De Cordova\$600
- 1116—Aubusson tapestry, XVIIIth century, "Alexander's Triumphant Entry into Babylon"; J. C. Bancroft.....\$2,000
- 1118—Aubusson tapestry, XVIIIth century, "Battle at Sea"; Florence Coons \$1,100
- 1119—Flemish verdure tapestry, about 1700, "Le Royaume du Dindon"; J. Caston\$700
- 1120—Flemish verdure tapestry, late XVIIIth century; J. Caston\$650
- 1121—Flemish tapestry, early XVIIth century, "Paysage Fleuri"; H. E. Murray\$800
- 1122—Brussels tapestry, XVIIIth century, "Alexander and the Family of Darius"; H. Holt\$1,400
- 1123—Flemish tapestry after Barocci, XVIIIth century, "Coriolanus and Vol-umnia"; Mrs. G. Lamm\$650

NOTES FROM PARIS

October 31 was varnishing day at the Salon d'Automne, which opened two days earlier than usual. The show is larger than its predecessor by one hundred canvases and in the sections given over to sculpture, engraving and the decorative arts, there has also been considerable increase.

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PRIVATE EXHIBITION: Wed., Nov 26, 1930 from 2 to 6 P.M.
PUBLIC EXHIBITION: Thurs., Nov. 27th, 1930 from 2 to 6 P.M.

NEW YORK AUCTION CALENDAR

American Art Association-Anderson
Galleries

30 East 59th Street

November 1, aft.—Benzaria sale of Spanish furniture and objects of art.

November 5, 6, afts.—Sale of fine provincial French furniture belonging to Mrs. Rosette Register.

November 7, 8, afts.—Combination furniture sale (English, French, Italian, Gothic), the property of Mrs. Irving I. Bloomingdale and others.

November 12, aft. and eve.—Art library and choice books belonging to Messrs. Herman and Paul Jaehne of New York City. On view November 6.

Wallace A. Day Galleries

16 East 60th Street

November 1, aft.—Sale of furniture and works of art.

Plaza Art Galleries

9-13 East 59th Street

November 1, aft.—Combination sale of furniture (Spanish, French, Italian, English) together with American furniture, by order of Mrs. Hugh Rankin, Mr. Joseph Ielpi and others.

November 7, 8, afts.—Sale of rare American furniture, dating between 1690 and 1810, belonging to Emma Josephine Rice of Ridgefield, Conn.

November 6, 7, eves.—Whaling items and prints, also fine specimens of lithographs by Currier and Ives, from the estate of William A. Rosenbaum, Belgrade Lakes, Me., and from other sources.

Rains Galleries

3 East 53rd Street

November 1, aft.—Sale of rare collection of ship models, paintings, china, prints, glass, art needlework, marine relics and books, the property of Mr. Edward Miller of Lakewood, N. J.

Silo Galleries

40 East 45th Street

November 1, aft.—Fine furniture, tapestries, bronzes and Oriental rugs.

RARE SILVER AT PRILL GALLERIES

Mr. N. Bloom, English representative of Edward Prill of Sheffield, arrived in New York on October 24, on the *Beren-garia*. Among the many rare pieces of antique English silver which Mr. Bloom brought with him for exhibition at the Prill Galleries, 44 West 48th Street, are a handsome pair of candleabra in silver gilt, made by Paul Storr, London, in 1810, and weighing something over four hundred ounces. The collection will be on view during the month of November.



"THE SPANISH BARQUE"

By GORDON GRANT

Included in the current exhibition of paintings by this artist at the Howard Young Galleries

Madrid Museum Enriched With Group of Rare Antiquities

MADRID—The National Archaeological Museum has received a valuable collection of antiquities, the gift of a Franciscan monk, Fray Roque Martinez, prior of the parish church of Alexandria, Egypt. The donation includes 281 objects of Egyptian, Greek, Graeco-Roman and early Christian art, in bronze, pottery, stone, wood and glass, and sixty-six coins, most of them of the Ptolemaic period, but a few of them early Oriental.

The Egyptian group consists principally of figures of divinities, funerary images and amulets, the majority being well preserved. The bronze statues include twenty-three representing Osiris, two of them in a sitting position; one of Ptah-Sokari; fourteen of Horus, two of which represent him standing, with a plait running down the right side, his index finger over his lips, and the "uraeus" over his forehead.

Of great rarity is a beautiful figure of the goddess Neft, clad in a tight-fitting tunic, and represented in a walking attitude. A hieroglyphic inscription is engraved on the plinth of the statue. A number of bronze figures represent quadrupeds, and there are twenty-nine "ushabti" figures in pottery, enamelled blue or green with

prayers and sacred formulae inscribed on them in black, as well as numerous specimens of the sacred scarab, the total number of amulets being 123.

As it means the filling of a long felt want from the point of view of the Museum, the most welcome of the Egyptian objects is a collection of fifteen alabaster jars of different sizes and shapes, including several of the Canopic variety. Three wood carvings are also of interest. Two of them, painted in white, black and red, represent human figures; one, a priestly official; the other, the helmsman of a funerary boat. That remaining is a polychromed "uraeus" snake. These carvings probably date from the XVIIIth dynasty, all the other objects being of later periods down to the Ptolemaic.

The collection of Greek, Graeco-Roman and early-Christian art is not so large as the Egyptian, but includes several first-class specimens. There is a Greek bronze Venus of exquisite beauty, twelve inches high with the arms missing. Other Greek and Roman bronzes include: two oil lamps; two handles, one with a figure of a dove, the other in the shape of a vine leaf; and a "cornucopia" or horn of plenty.—E. T.

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Watercolors Now Shown at Fine Arts Building

By RALPH FLINT

The annual combined exhibition of the American Water Color Society and the New York Water Color Club has been pushed ahead this year to an earlier date than ever before, making its opening coincident with the yearly exhibition by that arch watercolorist, John Marin, and thereby inviting disastrous comparisons. The water color cohorts, spread out through the various galleries of the Fine Arts Building to the number of more than two hundred strong, bring their usual skillful manipulation of the medium to graceful, often engaging, outcome, very much as in other years, but giving small inkling of what can be done with a medium generally looked down upon as one fit for the dilettante or the less robustly minded practitioner. Figure it out as you may, not more than two dozen out of some five hundred examples of this special phase of painting have enough spark and crackle to make themselves felt above the general average gentility of the exhibition. Looked at from a purely unbiased angle, this broadside display of American talent in water coloring is nothing to be mortified about, and should bring much comfort to the exhibitors for handling a difficult medium as well as they have. But taken solely on the score of what the medium is capable of at the hands of such a past master as Marin (An American Place, 509 Madison Avenue) or even such excellent men as Reginald Marsh (now at Rehn's new gallery), or Edward Hopper or Charles Burchfield or Charles Hopkinson (at his best), the present exhibition is very much of a disappointment. I have been steadily maintaining for years that the question of medium plays a relatively small role in an artist's ranking, but it does seem that water coloring thor-



"ENVIRONS OF THOUARCE"

By J. B. C. COROT

A landscape from the artist's own collection, now on exhibition at the galleries of Goodman-Walker of Boston

oughly deserves the gentle opprobrium it has earned by just such conclusive demonstrations.

This year the mantle of George Pearce Ennis is spread generously over the exhibition. His influence among the younger painters is mounting by leaps and bounds, to judge from the abundance of work couched in his familiar manner. As a teacher of water color he has apparently spread a gospel of brushwork and coloring that is bearing fruits, and his followers seem to pop up with surprising regularity. Mr. Ennis's own quartet of fishing subjects are in his best vein, but it must be somewhat disconcerting—though comforting in a back-handed way—to find his followers so close upon his heels, and turning out such extremely good Ennises. Hilton Leech, John R. Koopman (hardly a follower of Mr. Ennis but whose work is very similarly conceived and executed), Arthur B. Loneragan, Betty M. Carter, Roderick F. Mead, Morris Jackson, and Kathleen Voute all struck me as birds of a feather. And as most of them are prominently displayed in the Vanderbilt Gallery, the Ennis effect is de-

cidedly conspicuous. Fortunately they come of a sufficiently robust school of watercoloring, but it is hardly the best thing in the world for all our ardent young water colorists to lock step and follow their leader so assiduously. I suggest they—and most of the other exhibitors for that matter—take an hour off to visit the new Marins that Alfred Stieglitz is so proudly showing at his galleries, and investigate the causes and effects of a water color mastery that is one of the pictorial wonders of our day as well as the mysteries of a highly individualized aestheticism that has grown up out of the sheer daring of being true to one's own artistic self. I do not promise that they will find out in one or even two visits just how Marin has done it all, but his accomplishment in raising the medium out of the ruck of regulation water coloring and of imparting to it his own hues and impetuosities is well worth investigating from almost any angle.

The bright particular star of the show, however, is John E. Costigan, who has taken such a leap ahead in his water color treatment of familiar pastoral themes as to have landed in

another class. He finds in the more elastic water color a fine outlet for the prismatic sense that he has hitherto tended to belabor overmuch in his oils, by super-charging his canvases with a heavy matting of strokes capable of certain lovely effects of diffused light but at the same time handicapping any development of pure form. Now he emerges in these four water colors a master of his medium and subject matter, adding to the fine rustic sentiment of his oils a greater suggestiveness and a bolder, more rhythmic patterning. I look forward to an increasingly fine display of Mr. Costigan's powers from now on, for he has most certainly found himself all over again and should communicate something of this brilliant water-coloring treatment to his oils. His familiar themes are here, the mother and children, the flocks, the woods and streams of his Orangeburgh terrain which he has painted up and down these many years, and there is throughout the series that rich "peasant" homely sentiment that gives him a steadily unique place among contemporary painters.

Elsewhere the exhibition boasts outstanding works by Rockwell Kent, Wayman Adams, Stanley W. Woodward, Loran F. Wilford (his "Evening in Eastport" with its massing of rich browns and other dusky tones being particularly fine), W. Emerton Heitland (with but a single example of his well developed, breezy style that always looks well in any large show), George Elmer Browne, Pop Hart (a bit drab among his colorful contemporaries, but always contributing works stamped with genuine painter's "quality" and style), Chauncey F. Ryder,

Paula Eliasoph, Charles W. Hawthorne, Emil J. Blistran, Johann Berthelsen (with his expert pastels of New York by twilight that always grace each annual exhibition), Anne Goldthwaite (getting sketchier year by year but none the less entertaining), Roderick F. Mead, Louis Wolchonok, Birger Sandzen, Sewell Johnson, Mahonri Young, Charles Hopkinson, B. L. Cuming (with a fine, decorative study of a Marseilles street corner), Joseph Bierbans ("Chocorua"), Francis Chapin, Revington Arthur, and Saul Raskin (whose fine draughtsmanship is always a noticeable feature of these exhibitions).

DRAWINGS FOR 1933 FAIR SHOWN BY ARCHITECTS

Everyone interested in modern trends in architecture will want to see the drawings for the 1933 Chicago World's Fair, which are now exhibited by the Architectural League of New York at 115 East 40th Street. In view of the effect the Columbian Exposition of 1893 had upon architecture all over the country for thirty years or more, it is predicted that the coming exposition will irretrievably establish the new style.

Among the architects of national reputation contributing to the exhibition are Edward Bennett, John Holabird and Daniel and Hubert Burnham of Chicago; Arthur Brown of San Francisco; Paul Cret of Philadelphia, and Raymond Hood, Harvey W. Corbett and Ralph T. Walker of New York City.

VAN DIEMEN GALLERIES



"View of a Village" by Jan van der Heyden

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FOREIGN AUCTION CALENDAR

BERLIN

Rudolph Lepke

November 11, 12—Antiques from the Schweitzer collection of Berlin.

November 12—Antique objects of decorative art.

November 25 — Paintings by recent masters.

Cassirer

November 14—The Sims collection of modern paintings.

November 25—Important drawings, paintings, furniture and objects of art from the Straus-Negbar collection.

November 26—The Marcus Kappel collection of paintings.

Boerner & Graupe

December 1—Graphic work by A. von Menzel.

Paul Graupe

November 13—Paintings of the XIXth and XXth century.

November 14-15—The Schwabach library.

November 20—Modern graphic art.

November 28-29—The Castiglione collection.

Max Perl

November 5, 6—The Adelsberger collection of drawings, graphic art, etc.

Hollstein & Puppel

November 7, 8—The Baron von G. collection of engravings, museum duplicates and other rarities, including works by Rembrandt, Dürer, Schongauer, Mecklenburg, Leyden, etc. Renowned collection of incunabula woodcuts of the XVth century.

Leo Liepmannsohn

November 21, 22—Autographs of musicians, writers, scholars, etc.

LEIPZIG

C. G. Boerner

November 11-13—Ermitage duplicates and engravings by old masters.

LONDON

Sotheby & Co.

November 5—Old master drawings and paintings of the Dutch and English schools.

November 10-14—Valuable printed books, illuminated and other mss., autograph letters and historical documents.

PARIS

November 14-19—The library of Edouard Kann.

FRANKLIN'S HOME URGED AS MUSEUM

Having observed that the first house in which Benjamin Franklin lived in France is for sale, a group of Americans has started a movement to obtain the premises for establishment of a Franklin Museum, states the *New York Herald of Paris*. The building is in the village of Auray and dates from the early XVIIIth century.

The price of the house is 60,000frs., which includes transfer tax. An additional sum of 5,000 francs is needed for minor repairs and to install a caretaker.

Louis Comfort Tiffany Foundation

American Art Association
Anderson Galleries, Inc.

November 5 to November 22

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by

COROT

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EXHIBITION and SALE

NOVEMBER, 1930

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BOERNER CATALOG NOW READY

BERLIN.—The catalog of duplicates from the Eremitage collection in Leningrad which will be sold at Boerner's in Leipzig on November 11-13 is just out. The collection that comes up for sale contains a great number of etchings and engravings in excellent proofs. Dürer's famous prints "Adam and Eve," "Melancholy" and "St. Jerome in His Cell" are included in first class specimens. Also "Hubertus," "The Nativity of Christ," "Passion" and many other interesting sheets are found. The collection further boasts of a series of landscapes by Rembrandt, excellent specimens of his portraits, the famous "Three Crosses" and "Presentation in the Temple." Ostade is represented by a complete series of early prints which come from English private possessions. Very rare Italian prints from the XVth century, excellent impressions by Lucas van Leyden, the master Lez and E. S. are also features of the sale.—F. T. D.

EARLY PARIS SALES SHOW NO DECLINE

PARIS.—From the *New York Herald of Paris* under date of October 16, it is learned that the Hotel Drouot has already been opened and that good sales have already been held.

Books formed the most important element of the first sales, and collectors were more numerous than ever. It must be recognized that in this domain forged copies of works cannot exist, for each contains its own pedigree, which does not permit of substitution.

From a collector's library consisting of old, romantic and modern books together with autographs and a small fine collection of original drawings and engravings, a group of engravings of Polish costumes, dated 1817, brought 1815 francs.

At other sales, a drawing-room suite covered with Aubusson tapestry went at 4,800 francs, a rosewood secretaire at 3,400 francs, a small Charles X drawing-room suite in lemonwood at 1,430 francs and 1,000 francs for an Oriental carpet.

SOTHEBY TO SELL RARE PORCELAINS

LONDON.—Although Sotheby's will actually begin their autumn season on Oct. 27 with a four days' sale of miscellaneous books, it will probably be the dispersal on Nov. 11-14 of the John Henry Taylor varied collection of English pottery and porcelain of all the famous native factories, glass, objects of vertu, and furniture, which will most keenly interest a large number of students and buyers reports A. C. R. Carter in the *London Daily Telegraph*.

The late owner should not be confused with that John Edward Taylor whose wonderful Turner drawings (sixty-three of which fetched £50,000), pictures by the old masters, Chinese porcelain, Limoges enamels, Italian bronzes, and other treasures caused a furore at Christie's in July, 1912, by amassing £360,000.

Such a total far exceeds any that is likely to be attained by this essentially English collection shortly to be offered, yet lovers of the rarer examples of porcelain representative of Swansea and Nantgarw, Bristol and Bow, Worcester, Derby, and Chelsea at their best, should find many attractive specimens.

As for the examples of very rare Bristol white opaque glass, hardly ever seen at auction, there are at least three of outstanding importance. The old Bristol enamellers followed the Chinese famille-rose style of decoration in applying colors to a cylindrical beaker to depict two figures of graceful ladies, and also in the decoration of a pear-shaped vase; a third vase of inverted baluster shape being painted with figures of two musicians.

Many of these Taylor pieces have celebrated sale pedigrees or have merited special mention by authoritative writers. This is noticeable in the English earthenware section of early Staffordshire and Nottingham pottery. The salt-glaze pieces include that very rare group in black and white of a lady on a settle seated between two gentlemen (taking snuff) known as the "Pew Group." This prim and quaint composition in its grotesque and crude modeling is the complete antithesis to the polished figures of later designers, but it represents a period of English craft when the artificer was trying hard to find self-expression.

When one examines the Ralph Wood figures and groups one can forgive the clumsiness of form on account of the beautiful and harmonious tones of the glazes. It is to be regretted that all three brave attempts to found an English school of pottery had to go by the board when Wedgwood came along and began the neo-classic style which immediately became popular and marketable.

As for the final portion of the Hamilton Clements collection of old English glass, to be offered on Nov. 6, one of the chief pieces is the famous "Watkin glass" found at Oxbrugh Hall twenty-three years ago, with a drawn trumpet bowl and air-twist stem, inscribed (with its quaint spelling), "Let No Deceit Within Your Glass Be Found But Glorious Watkins Haelth Go Briskly Round." The Sir Watkins Williams Wynn referred to was a "Welsh Jacobite."

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THIS issue, which is now in the course of preparation, will be replete with color and photogravure sepia-duotone illustrations. There will be over eighteen pages of such character as well as an editorial content of considerably larger proportion, covering:

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ANTICIPATING the large demand that there will be for this issue, we have increased the edition by *three thousand five hundred copies* in excess of our regular subscription. However, it will be impossible to guarantee copies to those who have not renewed their subscriptions prior to the *fifteenth of November*. New subscriptions or quantity orders should also be placed before this date. The price of the issue will be one dollar.

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BERLIN LETTER

by Flora Turkel-Deri

The artistic lassitude of the summer months is now definitely broken, and exhibitions in great number are now open. At the Academy of Fine Arts is a very representative show of valuable paintings, sculptures and decorative art objects emanating from the former Imperial castles in Berlin, Potsdam, Cassel, Hamburg, and several other places. This is for many the first opportunity to see a discriminating selection of the best things that have now become public property through the agreement between the former Imperial family and the Prussian government. Most of the exhibits date from the XVIIIth and XIXth centuries. Only one room is devoted to medieval exhibits, including paintings by Cranach and H. B. Grien, furniture and textiles. The greatest interest, however, centers in the room devoted to French rococo art. Here are shown the famous paintings by Watteau "Embarkation for Cythere" and "Sign-board of the art dealer Gersaint," portraits by Pesne and Rigaud, charming works by Lancret, Pater, Chardin and Boucher. Sculptures by Houdon and decorative objects give the arrangement a suggestive variety and intimacy. The atmosphere in this room is all rose and blue and the visitor of today must try to shake off present day cares in order to indulge in the spirit of gaiety and sensual fancy so deliciously immortalized by French XVIIIth century artists.

The furniture in this exhibition includes examples of the foremost *ebenistes* who in their achievements attained such refinement and inventiveness. The names of the potters, silversmiths, designers, etc., also vouch for the highest artistic standard. Gilt bronze fittings, magnificent inlay and marquetry decorations, colorful upholstery, adorn these pieces made in precious material by French and German craftsmen who were original artists. The glasses and porcelain objects upon which their makers lavished great effort are likewise very important witnesses of their time. Several show-cases are filled with precious snuff boxes collected by Frederic the Great, set with precious stones and adorned with enamelled figural decor in the fashion of the time. A very marked asset of this arrangement is the successful attempt to create the atmosphere of the respective periods by grouping the pictures and sculptures with the furniture and the diverse ornamental objects. It is gratifying that Drs. Hildebrandt and Huth, who are responsible for the arrangement, have avoided the pitfall of overcrowding the rooms with material, and that they have limited their ensembles to distinctive pieces only.

The exhibition entitled "Vision und Formgesetz" (vision and laws of form) at the Möller Gallery presents interesting material provocative of thought and debate. The show attempts to

prove that, in spite of the sentence of death proclaimed by malignant observers, expressionism in painting is still alive. In order to illustrate the sources of the movement a number of works by its instigators and leaders—Kandinsky, Klee, Feininger—and examples by the "Brücke people"—Schmidt-Rottluff, Heckel, Kirchner and Otto Müller—have been included. They have outgrown the stage in which they called forth public indignation, and their passionate search after the emotional, their exuberance and fanaticism have found a triumphant vindication.

The younger men who now make their appearance are less combative; they need not struggle against the fascination exerted by the bewitching artistry of Impressionism. The road is cleaved and they may indulge in reverie and play. The new science of the subconscious opens up new vistas of artistic production and helps us to follow the inspiration of these artists. They transmute the deep-flowing and manifold emotions that slumber in our souls into color and forms, desires and lusts. Torments and wishes are dug out from the heart and given form which is often chaotic, symbolizing the hovering dreams, the infinite conceptions and craving within us that call for revelation. These renditions are often impressive, but their introspective nature prevents them from attaining a universal quality. Colors, in the main, are more convincing than forms; their sensuous sym-

bolism suggests the elemental forces within ourselves.

Also included in this exhibition are constructivist works which tend to externalize the laws of static and space; their domain is the clear and cool mentality of mathematics. The interesting experiments in abstraction which the artists produce are built up in cubes, cones and cylinders arranged in rhythmic relationship in order to form a structural design of often pregnant significance. This exhibition thus includes representatives from seemingly divergent spheres who, however, are related by their craving to give shape to the enigmas that float under surface appearances.

The variety of exhibitions now offered in Berlin also includes a showing of works by contemporaneous painters from China and Japan. The showing is limited to artists who have not yielded to Western influence and who create out of the spirit of their country. The strict observance of traditional canons, however, has lately been relaxed by several Chinese artists who create things of more individual charm. Tschibai-Shi is their foremost representative, and his flower and animal pictures are full of an exquisite poetry. They are cumulative expressions of an intimate dialogue with nature. They give the core of the thing represented rather than a strictly naturalistic aspect. It is admirable that such strong impressions are achieved without relying upon effects of air, light and perspective. Tschibai-Shi, co-workers in this attempt to loosen traditional fetters, are on a par with their master, while among the works executed in the academic manner the greatest attraction lies in the marvelous precision and minute execution of the most elaborate designs. Japanese artists in this

exhibition also display stupendous technique, yet their interpretation verges upon mere prettiness and does not penetrate beneath the surface appearance of things.

At the Wertheim Gallery is an exhibition of works by Courbet, the first comprehensive arrangement of this master in Berlin. The days are past when Courbet's fierce and powerful naturalism terrified the world of romance into which he thrust his so-called "vulgar" paintings. The untamable violence of his genius asserted itself against a phalanx of foes, and his *oeuvre* now marks a high point in the artistic achievements of the XIXth century. In this exhibition are quite a number of minor works, but there are also several which contain in quintessence Courbet's message—his exuberant vitality, his passionate entry into the principles of life, his truthfulness and creative power. There is hardly anything in the history of art that is comparable to Courbet's mastery in blending natural strength and effortless ease, softness and simplicity, with grace and solidity. The suavity of the pigments, the subtle gradations of tones are also firmly grounded and boldly conceived. Here is a study to "Les Deux Demoiselles aux Bords de la Seine," almost as entrancingly beautiful as the original in the Petit Palais. Here are "Woman with Flowers," "Woman with a Looking Glass," and several landscapes illustrating Courbet's deep, intense greens. His mastery in the depiction of the nude is also exemplified in several paintings. Through this showing Courbet's faculty of pouring into his works the elemental, throbbing life of reality, of endowing them with palpable intensity, again becomes triumphantly victorious.

At the Flechthelm Gallery is shown a choice group of paintings by Matisse, Picasso and Bracque, which have been lent by private collectors in Germany. This arrangement is intended to demonstrate the high position of these painters in the evolution of contemporary art to which each of them has so significantly contributed. This statement involves no revelation, for these artists' claim to fame is assured, and many of the pictures here assembled are well known from previous occasions. However, this combined showing is very suggestive, because the works on view balance, accent and contrast with each other in a manner that enhances the impressiveness of all. Matisse appears as the master of suave colors and brilliantly organized composition, whose manner of presentation is ingratiatingly direct and without sophistication. Picasso is represented by works from important phases of his career, demonstrating his wavering between concern and unconcern in the natural appearance of things. Sometimes he strives to express the meaning of the concrete in abstract forms in an effort to raise artistic expression into spiritual spheres, sometimes he renders reality with absolute authority. Bracque is the lyricist in this company. His still-lives are musically tuned patterns of exquisite harmony and coloristic balance. He uses cubistic attainments with freedom and mastery and reveals a sensitive feeling for the blending of shades and tones.

The widespread interest that is taken in the newly opened museum buildings in Berlin is evidenced by the fact that people began to pour in as soon as the galleries were opened to the general public.

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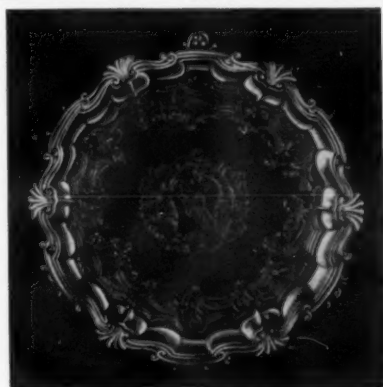
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SEATTLE

The opening of the Sixteenth Annual Exhibition of Northwest Artists at the Art Institute of Seattle again proves itself an active factor in the art life of the Northwest by the overwhelming response of the artists and the public alike. John Davis Hatch, the director, declares the growth of this annual exhibition to be extraordinary, not only in the number of entries, but as regards improvement in the artists' work. As against last year, all leading artists of Washington and Oregon are represented, while British Columbia, hitherto represented by but two or three artists, has this year over forty entries. In an effort to make this show truly a Northwest institution it was this year limited to the states of the Northwest, British Columbia and Alaska.

Approximately two days were spent by the jury of five of which Charles H. Scott of Vancouver, B. C., was chairman, to judge the five hundred paintings submitted. The number of water colors entered this year constituted a challenge to the former dominance of oils and caused much comment among visitors.

The British Columbia group, undoubtedly feeling the influence of F. H. Varley, of the Canadian Group of Seven, have shown extraordinary growth and progress above their work of previous years. Seattle is particularly fortunate in having many Japanese artists of worth. There are several of their entries in the show and each one displays a distinct, highly individual style found nowhere else in the exhibit. In sculpture the entries were more limited than previously. Outstanding is a wood ornamental panel by Le Hilton Scott, who shows a remarkable knowledge of her medium and its possibilities.

The Art Institute's popular prize has created a new interest among the general public of the Northwest, which takes its voting seriously, some knowing instantly which is their favorite, others declining to vote until after a second visit.

Emily Carr of Victoria, B. C., is represented in the show by two landscapes with totem poles which display a direct influence of the spirit of primitive art in the Northwest. Margaret and Peter Camfferman are two other artists devoting their entire talents to Northwest scenes. Prominent among other exhibitors are such names as Paul Gustin, Mark Tobey, Ernest Norling, Eustace Ziegler and Edgar Forkner. The following is a list of the prize winners:

First prize in oil (\$100), Michael Mueller of Eugene, Ore., for portrait of Elizabeth Trumbo.

Second prize in oil (\$50), Edythe Hembroff of Victoria, B. C., for nude.

Honorable mention in oils awarded to Ambrose Patterson (1), Kamekichi Tokita (2), Shigemitsu Hamada.

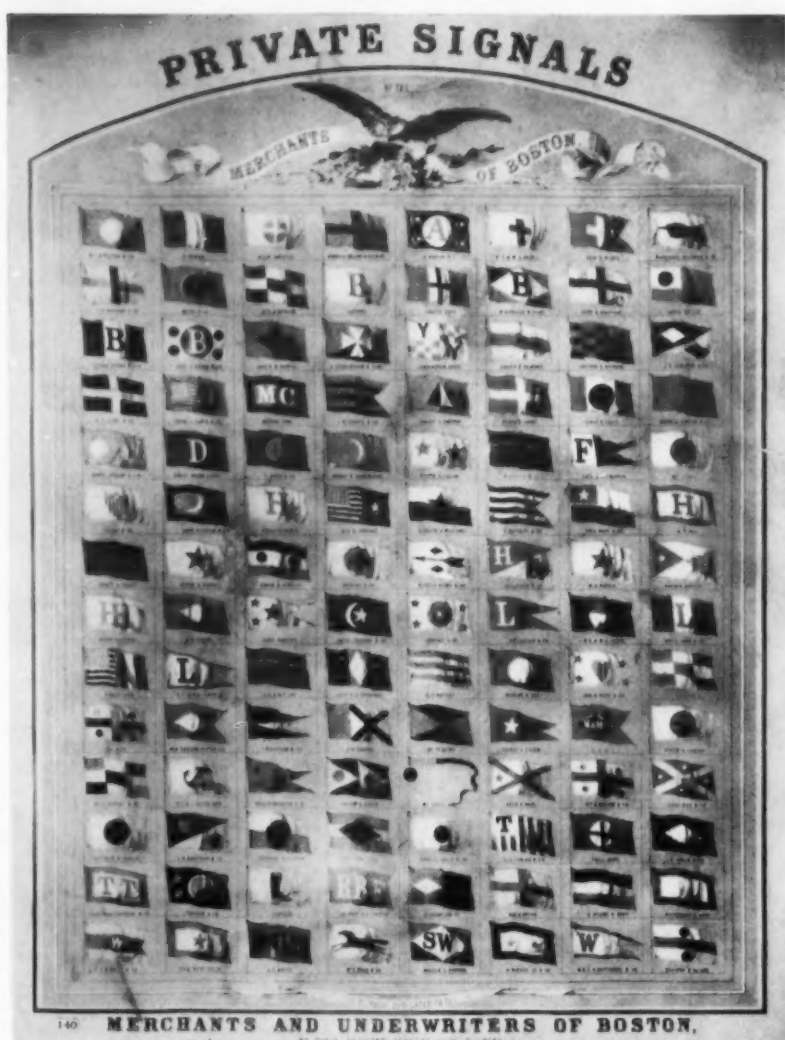
First prize in water color (\$50) won by Helen Rhodes of Seattle for "Street at Ellisport."

Second prize in water color won by Kenneth Callahan for "Loading Salmon."

Honorable mention in water color to Elizabeth Cooper's "Boats."

First honorable mention in sculpture won by Louise Dodge, Seattle, for head called "Jos. Carmen, Jr."

Mention in sculpture awarded Harold Ytterdahl's "Dolphin."



PRIVATE SIGNALS OF THE MERCHANTS OF BOSTON
Very rare undated lithograph by Kramer & Co., included in the sale at the Plaza Art Galleries on November 6 and 7

ST. LOUIS

The City Art Museum has placed on view two important mediaeval chests purchased at the sale of the collection of Dr. Albert Figdor in Vienna last June. They will ultimately form units in groups of mediaeval and renaissance art objects to be assembled by the Museum within the next few years and will probably be installed in period rooms.

One of the chests is of particular historical interest, having been the marriage chest or cassone of Isotta da Rimini, wife of Sigismondo Malatesta, XVth century ruler of the Italian province of Rimini. The chest is approximately six feet long, three feet high and 27 inches deep. The front is divided into two panels with gothic tracery separated by a pilaster and flanked by brackets, the faces of which are decorated with Renaissance ornament and the Malatesta arms. The surface is polychromed and parcel gilt. On the moulded base is a band of inlay in basket pattern and above is the inscription "MIHI SOLA SINE EX(EMPL)O PLACUISTI." (You have pleased me beyond comparison.) As a whole the chest has the dignity and impressiveness of a fine architect-

tural composition, blending gothic and renaissance motives. The inscription lends credibility to the assumption that it was given to Isotta by Sigismondo. They were married in 1456 after Sigismondo's two previous wives had died violent deaths, one by poison, the other by strangulation, but for many years before that Isotta had been his mistress.

The other chest is of Flemish origin and dates from the XIVth or XVth century. The size is approximately 6 feet long, 2 feet high and 22 inches wide. It is made of oak, the corner pieces extended to form the feet and the front carved with gothic arcades, lilies and rosettes. Above these is carved the opening words of the prayer "Ave, Maria gracia plena dominus tecum." The chest was probably used in a church to contain altar cloths and priests' vestments.

CINCINNATI

The season at the Cincinnati Art Museum opened with the American Federation of Arts' International Exhibition of Glass and Rugs. This is followed in November by a Juryless Exhibition of local work in the fine and applied arts, which has attracted interesting and varied entries typical of the artistic interests of the city.

The print department of the Museum announces an important series of exhibitions to follow the summer show of Duvenecques and Goyas. The current exhibit of lithographs, lent by Dr. Allyn C. Poole, includes fine examples of French, English and American masters of the medium dating from the XIXth century and contemporary period. Two animal studies by Delacroix, a number of Toulouse-Lautrec impressions of the Paris demi-monde, George Bellows' "Mrs. Richter" and "In the Park," a nude by Maillol, a superb "Danseuse" and a typical "Interieur" by Matisse, a "Self-Portrait" by Cezanne and representative lithographs by Vuillard, Pissarro, Gavarni, Isabey, Corot, Redon, Renoir, Daumier and Forain are among those on view. Piranesi's "Views of Rome," selected from the Museum collection, are also included.

The collection of XVIIIth century India cotton prints is to be continued on exhibition. Foreign influence appears in combination with the hot color and typical floral motifs of native tradition. The exhibition of Oriental rugs, lent by Mr. A. Brookings Davis, has been augmented by important examples of early types.

The collection of playing cards of all periods and countries has been re-installed advantageously. It includes presses, plates, original designs and a library as well as the comprehensive series of cards among which are rare Oriental and early European examples.

The permanent exhibition of paintings by the old and modern masters and of silver, ceramics and textiles remain on display in their special galleries.

Educational work for children and for adults is being rapidly expanded. At present over 150 children attend weekly the various classes in drawing, color and design on Saturday mornings. These classes, as well as the Saturday and Sunday afternoon story hours, are held in the Children's Rooms which have recently been equipped especially for the purpose. A program of cooperation with public and private schools of the city is being actively developed. Educational work for adults includes daily gallery talks, special courses for members, addresses by staff members before cultural groups in the city and Sunday afternoon lectures on art and related subjects.

BALTIMORE

During his long career the late Arthur B. Davies achieved a reputation as one of the outstanding American artists of contemporary times and it has been said that nothing has done as much to justify this reputation and to show the extraordinary extent of his ability as the Memorial Exhibition which was assembled last year as a tribute to his memory.

After having been shown with great success in other cities, this exhibition now comes to Baltimore, constituting an outstanding feature of this month's calendar.

Occupying three galleries on the main floor, it includes in all seventy items. Besides the paintings by which he was chiefly known to the art loving public, there are tapestries, rugs, prints and pastels.

The Museum's Print Department had its formal opening the night of October 15. This event marked not only the addition to the Museum's facilities of a most important new feature, but also the first display from the Garrett Collection of Prints.

In the future, exhibitions of prints will be constantly on view during the Museum's season. These will be held in the Print Room, the large gallery especially equipped for the display of prints at the west end of the lower floor and in the long corridor which opens into it.

The work of the Print Department is being administered by Mrs. Elias Breeskin, whose appointment as Curator of Prints was recently announced. She is considered unusually well equipped for this work and comes to it with a thorough knowledge of modern methods of handling prints in Museum collections, including exhibition, filing, indexing and general care.

Miss Blanche Adler has been made honorary Curator of the Print Department. Miss Adler is one of the Museum's trustees and is particularly interested in this phase of its work.

The Baltimore Museum of Art is opening its present fall season, the second in its beautiful new building in Wyman Park, with a list of unusually interesting exhibitions. These include, among the newer features, the William H. Whitridge Collection of Chinese ceramics, known as one of the greatest in this country, the date of which has been extended to December 10; the Cone Collection of Modern French Paintings and Bronzes, which will remain until November 1; the Arthur B. Davies Memorial Exhibition, an outstanding October event; the International Exhibition of Rugs and Glass, paintings by a group of artists of Santa Fe, the first of the one-man exhibitions by Baltimore artists, and drawings by Muriel Hannah, all in November.

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Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th St.—Watercolors of Charleston and the South Carolina coast by Alice Ravenel Huger Smith, through November.

Thomas Agnew & Sons, 125 East 57th St.—Paintings and drawings by old masters.

American Art Association, Anderson Galleries, Inc., 30 East 57th Street.—Memorial exhibition of paintings by Lauretta Sontag and the annual exhibition of the Tiffany Foundation, November 5, until November 22. Sundays, 2-5.

American Fine Arts Society, 215 West 57th St.—Annual watercolor show.

An American Place, Room 1700, 509 Madison Avenue, near 53rd Street.—Fifty watercolors of New York and Mexico by Marin, 10 to 6, Sundays 3-5, through November.

Architectural League, 115 East 40th St.—Exhibition of 1933 Chicago World's Fair drawings.

Arden Studios, 460 Park Avenue.—Modern watercolors arranged by Marie Stern, drawings by Mrs. C. Bachevalier Nisbet and small sculpture, ends November 8.

Argent Galleries, 42 West 57th St.—Lithographs by Charles Locke, woodcuts and etchings by Allen Lewis, watercolors, oil paintings and wood sculpture by John Kellogg Woodruff, through November 8.

Art Center, 65-67 East 56th St.—Paintings by W. H. Travis, William H. Muir, E. Lansing Muir, William Hiller and Helen Craig, November 3, through November 15. Twenty-five portraits by Wilford S. Conrow, through November 1. The George W. Lawler Memorial Exhibition. In the Opportunity Gallery work selected by Maurice Stern through November 11. Work of Members of the New York Society of Craftmen and Modern Craftwork, semi-permanent. Modern Mexican painters.

Babcock Art Galleries, 5 East 57th St.—Watercolors by Inness.

Balzac Galleries, 102 East 57th St.—Modern masters, to November 8.

Belmont Galleries, 576 Madison Ave.—Primitives, old masters, period portraits.

Boehler & Steinmeyer, Inc., Ritz Carlton Hotel, Suite 729.—Paintings by old masters.

Bonnventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Bower Galleries, 116 East 56th St.—Paintings of the XVIIth, XVIIIth and XIXth century English school.

Brooklyn Museum, Eastern Parkway.—Permanent collections. Summer exhibition of sculpture continued until December 1. Japanese exhibition. Drawing by Professor Carl von Marry, through November. Modern woodcuts and color prints from the National Gallery of Canada, through November. Drawings in pencil and lithograph crayon by M. S. Osborne, through November 21.

Brummer Gallery, 55 East 57th St.—Paintings by Jacques Villon, until November 20.

Burchard Galleries, 13 East 57th St.—Exhibition of early Chinese art.

Butler Galleries, 116 East 57th St.—Sporting and decorative paintings, lithographs by Currier and Ives, through November.

Carlberg & Wilson, Inc., 17 East 54th St.—Exhibition of XVIIIth century English and French portraits, primitives and sporting pictures.

Ralph M. Chait, 600 Madison Ave.—Exhibition of Scythian bronzes and Han pottery.

Chambrun Galleries, 556 Madison Ave.—Permanent collection of French paintings.

Charles of London, 730 Fifth Ave. (the Heckscher Building).—Paintings, tapestries and works of art.

College Art Association, 20 West 58th St.—Exhibition of students' work, Mondays, Wednesdays and Fridays, from 3 to 5 p.m.

Contemporary Arts, 12 East 10th Street.—Louisiana scenes by Douglas Brown.

Daniel Gallery, 600 Madison Ave.—Group exhibition through November.

Delphic Studios, 9 East 57th St.—Exhibition of photographs by Edward Weston, until November 15. Works of Orozco and Merida.

Demotte, Inc., 9 East 78th St.—Sculptured portraits through the ages, through December 13. Recent paintings by Chirico, to November 5.

Herbert J. Devine Galleries, 42 East 57th St.—Exhibition of the Sunglin Collection of Chinese and Scythian Art.

Downtown Gallery, 113 West 13th St.—Sculpture by Reuben Nakian and paintings by Julia Kelly, through November 16.

A. S. Drey, 680 Fifth Ave.—Old paintings and works of art.

Dudensing Galleries, 5 East 57th St.—Paintings by 40 Americans, until November 8.

Durand-Ruel Galleries, 12 East 57th St.—French paintings. Paintings by Mary Cassatt and Berthe Morisot, through November 10.

Ehrlich Galleries, 36 East 57th St.—Glass, sculpture and drawings by Henri Navarre, through November 22.

Ferargli Galleries, 65 East 57th St.—Recent portraits, figure paintings and landscapes by Albert Sterner, watercolors by Burrall Hoffman, through November 8. Sculpture by Alfeo Faggi, through November 8.

Fifteen Gallery, 37 West 57th St.—Pastels and watercolors by Kai Goltzche, through November 8.

Fifty-sixth Street Galleries, 6 East 56th St.—Worch collection of Chinese art through November. Paintings and sculpture by Dorothy Rice, through November.

G. R. D. Gallery, 58 West 55th St.—Paintings and drawings by Baum, Corbino, Holzhauser and Yost, through November 1. Paintings and drawings by Lillian Prentiss, November 3 until December.

Gainsborough Galleries, 222 Central Park South.—Old and contemporary masters.

Gallery of Living Art, 100 Washington Square East.—Permanent exhibition of progressive XXth century artists.

Pascal M. Gatterdam Art Gallery, 145 West 57th St.—Special N. A. group, including Chase, Blakelock, Hassam, Crane, Davies.

Goldschmidt Galleries, 730 Fifth Ave.—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal.—Members' prize exhibition, November 7, through November 29.

Hackett Galleries, 9 East 57th St.—Paintings by H. Clinton Beagary, through November 8.

Marie Harriman, 61 East 57th St.—One man exhibition by Walt Kuhn, beginning Saturday afternoon, November 1, to November 26.

P. Jackson Higgs, 11 East 54th St.—Authentic old masters.

Edouard Jonas Gallery, 9 East 56th St.—Paintings by French XVIIIth century artists and other old masters.

Kennedy Galleries, 785 Fifth Ave.—Lithographs by Currier and Ives, etchings and engravings by Decaris, through November.

Keppel Galleries, 16 East 57th St.—Etchings by Kerr Eby, November 6, until December 1.

Thomas Kerr, Frances Bldg., Fifth Avenue at 53rd St.—Antiques.

Kleemann-Thorman Galleries, Ltd., 575 Madison Ave.—Lithographs by Currier and Ives, through November 15.

Kleinberger Galleries, 12 East 54th St.—Old masters.

Knoedler Galleries, 14 East 57th St.—Masterpieces of French painting, through November 15.

Kraushaar Galleries, 680 Fifth Ave.—Paintings by Maurice Prendergast, through November 15.

J. Leger & Son, 695 Fifth Ave.—Paintings by old masters.

John Levy Galleries, 1 East 57th Street.—Old masters.

Little Gallery, 29 West 56th St.—Hand wrought silver by Arthur J. Stone, James T. Woolley, F. J. K. Gyllenberg, Karl F. Leinonen & Son and Lafarra of Paris, November 3, through November 15.

Macheth Gallery, 15 East 57th St.—American paintings of museum importance, throughout November. Monotypes by Seth Hoffman, November 4, through November 24. New set of Mexican etchings by Thomas Handforth, through November.

Macy Galleries, 6th Floor, East Bldg., 34th St. and Broadway.—Original old prints and reproductions of English sporting pictures.

Metropolitan Galleries, 578 Madison Ave.—American, English and Dutch paintings.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Exhibition of Mexican art, until November 10. Mexican prints from the Museum's collection in Gallery K40, until November 10. Exhibition of the H. O. Havemeyer collection, through November 2. Loan exhibition of Japanese sword furniture, through December 14. Loan exhibition of Japanese peasant art, prints (selected masterpieces) and prints by Winslow Homer. French painted and embroidered silks of the XVIIIth century, through January 18.

Mitch Galleries, 108 West 57th St.—Recent paintings of Lake Como by Charles Warren Eaton, through November 1. Pastels and etchings of

Angkor and the Far East by Lucille Douglas, November 3, through November 15.

Montross Gallery, 785 Fifth Avenue.—One hundred landscape and figure drawings in color by Van Dearing Perrine, through November 8. Pictures by Eric Goldberg, through November 8.

Roland Moore, Inc., 42 East 57th St.—Chinese art.

Museum of Modern Art, 730 Fifth Ave.—Exhibition of work by Daumier and Corot, until November 25.

J. B. Neumann, New Art Circle, 9 East 57th St.—Lithographs by Rouault from 10 to 6, until November 13.

Newark Museum, Newark, N. J.—American primitive paintings, beginning November 3.

Newhouse Galleries, 11 East 57th St.—Decorative portraits and landscapes of the XVIIIth century.

New York Public Library, 476 Fifth Ave.—Corridor, third floor, early views of American cities. Portraits in lithography, Room 321. Recent print acquisitions, Room 316.

Frank Partridge, 6 West 56th St.—Exhibition of old English furniture. Chinese porcelains and paneled rooms.

Pearson Gallery of Sculpture, 545 Fifth Ave.—Animal bronzes by Munich sculptors, until November 15.

Pent-House Galleries, 40 East 49th St.—Painting and sculpture by New York Society of Women Artists, until November 16.

Portrait Painters' Gallery, 570 Fifth Ave.—Group of portraits.

Rand School, 7 East 15th Street.—Exhibition of modern painting and a number of old masters, sponsored by the Societe Anonyme, until November 8.

Frank K. M. Rehn, 683 Fifth Ave.—Drawings by Gaston Lachaise and paintings by Reginald Marsh, through November 15.

Reinhardt Galleries, 730 Fifth Ave.—Paintings by modern French artists, Derain, Gromaire, Soutine, Zak, etc. Watercolors by Pasin, through November 6.

James Robinson, 731 Fifth Ave.—Exhibition of old English silver, Sheffield plate and English furniture.

Rosenbach Galleries, 202 East 44th St.—Antiques and decorations.

Schwartz Galleries, 507 Madison Ave.—Marine exhibition, through November 15.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.—Works of Art.

Jacques Seligmann Galleries, 3 East 51st St.—Drawings, pastels and paintings by Degas, through November 8.

Silberman Gallery, 133 East 57th St.—Paintings, objects of art and furniture. Modern Austrian art sponsored by College Art Association, November 1 and 2.

W. & J. Sloane, Fifth Avenue and 48th Street.—Exhibition of toiles de Jouy and other textiles of the XVIIIth and early XIXth centuries, through November 29.

The S. P. R. Galleries, Inc., 40 East 49th Street.—Exhibition by the New York Society of Women Artists, until November 16.

Valentine Gallery of Modern Art, 43 East 57th St.—Paintings by Miro, until November 6.

Van Dieren Galleries, 21 East 57th St.—Old masters.

Vernay Galleries, 19 East 54th St.—Exhibition of autumn collection of XVIIIth and XVIIIth century English furniture, porcelain, silver, paneled rooms, sporting prints.

Wanamaker Gallery, au Quatrieme, Astor Place.—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

Weyne Gallery, 794 Lexington Ave.—Miscellaneous show by American and foreign artists, through November 8.

The Weston Galleries, 122 East 57th St.—Antique and modern paintings.

Wildenstein Galleries, 647 Fifth Ave.—Old and modern French paintings.

Louis Wine's Collection, the Guitel Montague establishment, 579 Madison Ave.—Silverware and Sheffield plate from collections of distinguished English and Irish families.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—English sporting pictures, featuring Ben Marshall, Ferneley, Alkpe, Herring, Sartorius and others, through November 1. Paintings of ships on the sea by Gordon Grant, November 3, through November 22.

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WASHINGTON

The Arts Club last week opened its new exhibition room with a "Foire aux Croutes" to raise money for the building fund. Taking the idea from the artists in Paris who once a year club together to try and sell at a street exhibition, their potboilers and left overs, members of the club have donated work—to be sold, however, on a commission basis. In the garden of the Club, there was not only an alluring array of "croutes" (croutes) from the artists at bargain prices, but also colorful reminders of the French flower markets and the bookstalls along the quays as well as household junk, sausages and frosted cakes, all against an improvised skyline of old Paris. The Art Club Follies were given several times during the course of the afternoon and evening.

The twenty-four charcoal portraits by Leopold Seyffert, which include studies of Fritz Kreisler, Harold Bauer and other famous musicians will close at the Corcoran Art Gallery November 2. On the same date the show of color etchings of flowers by Bertha E. Jacques will close at the Smithsonian Institution.

OMAHA

Ross Moffatt, member of the Carnegie International jury of award, has made an excellent choice in the work by Provincetown artists opening its western circuit with a first showing at the Art Institute of Omaha. In all, there are twenty-eight canvases, for the most part concerned with ships, the sea or sea-faring folk.

Furthermore, many of the exhibitors have studied with Charles Hawthorne, who has a summer studio at Provincetown, and a number have studied with Moffatt. Hawthorne's contribution is his well known "Boy with Fish," while Moffatt's canvas, "Shank Painter's Pond" is a fine conception in form and pattern in an all-enveloping light.

In regard to popularity with the public, Tod Lindenmuth's two vivacious, freshly hued oils, Harold Walker's "Coming Home" and Frederick Waugh's "Silver Sea" are the favorites.

Henry Hensche, who is one of the younger painters in the group, is one of the forty-eight Americans invited from 1200 contestants to send entries to the Carnegie International.

The other exhibitors include George Elmer Browne, Colton Waugh (a newcomer), Nancy Ferguson, Ambrose Webster, Heinrich Pfeiffer, Gerritt Beneker, Jerry Farnsworth, Karl Knauth, Floyd Clymer, Shelly Shackelford, Charles Kaeslous, Dorothy Loeb, Edwin Eulen, Jack Tworok and Edwin Dickinson.

BOSTON

At the Fogg Museum a loan exhibition of the works of William Blake will be on view until November 23. Etchings by Rembrandt will be shown until March 1.

At Doll and Richards wash drawings by Rabindranath Tagore, to be exhibited through November 4, will be sold for the benefit of the Visvabharati, "International University," in Santiniketan, India, of which he is the founder.

PROVIDENCE

The conservative element predominates in the annual fall exhibition of contemporary American painters at the Rhode Island School of Design. Leopold Seyffert has a distinguished self-portrait subdued in tone. Sidney Dickinson shows his "Eugene Higgins," and Charles Hawthorne has sent his prize-winning "Three Women of Provincetown." Among the landscapes, might be mentioned work by Schofield, Jonas Lie, Chapin, Garber, Lawson, Georgia Klitgaard, Wuermer and Frederick Waugh.

DETROIT

Omar Ramsden, well known English silversmith, is having an exhibition of his work at the Society of the Arts and Crafts.

The exhibition of old masters lent by the Ehrich Galleries of New York at the Gordon Galleries closed on October 28.

SAN FRANCISCO

Diego Rivera is to arrive in California the first week in November for the exhibition of his paintings, drawings and lithographs to be held at the California Palace of the Legion of Honor.

German advertising posters now fill the Oakland Museum of Art. The collection was assembled in Berlin for the Oakland Museum by the Terramare office—an organization for the advancement of German culture abroad. After this month it will be shown in Chicago, Philadelphia, New York and several other large cities under the auspices of the Carnegie Institute, returning ultimately to the Oakland Museum, to which it belongs.

Especially well represented in the exhibit are the constructivist poster artists, of whom Ladislav Maholy-Nagy is the acknowledged leader.

Grete Heibuth has been showing a group of Chinese paintings collected during her recent stay in Peking where she sponsored an exhibition of works by American artists.

MONTCLAIR

An exhibition of the work of artists of Northern New Jersey may be seen at the Montclair Art Museum through November 1.

INDIANAPOLIS

Among the citizens who are lending paintings to the John Herron Art Institute for the current exhibition is Booth Tarkington, a show comprising works to be found in the private homes of the city. Mr. Tarkington loans a portrait of Ernest Blumenschein, the Taos painter, a portrait by Largilliere, a canvas by Henry Hubbell and a landscape by Metcalf. Naturally the exhibition is miscellaneous, containing work as dissimilar as Greuze and Frederick Waugh, Henner and Jean MacLean.

CLEVELAND

William M. Milliken, who succeeds Allen Whiting as director of the Cleveland Museum, has arrived from abroad and begun his administrative duties. Mr. Whiting became president of the American Federation of Art in May.

At present the Museum is holding a small exhibition of sculpture of Vergil's time, together with medieval prints by Dutch, Spanish and Italian artists, illustrating the story of Vergil. An important item in the exhibition is a "Dido and Aeneas" series of eight tapestries. These were woven in the XVIIth century in the Barberini Palace at Rome to the order of Cardinal Francesco Barberini. The cartoons for the tapestries were drawn by Francois Romanellus, a well-known painter of his time.

DALLAS

The Highland Park Society of Arts is holding in its galleries in the Municipal Building its sixth annual opening, which includes work by local artists in one gallery, and in another a number of paintings by such artists as Allen Ramsay, Zoffany, Sassaferrato, Pousin and Lingelbach.

In the west corridor the large list of paintings loaned by Mr. and Mrs. Joel T. Howard comprise work by Blake, Emil Carlsen, Carlton Chapman, Irving Couse, Bruce Crane, Dewing, Paul Daugherty, Charles Eaton, Follinsbee, Inness, J. H. Murphy, Frank Reaugh, William Sartain, Gardner Symonds, Tryon, Twachtman, Horatio Walker, Wier, Wiggins, Ballard Williams and Wyant.

In the north gallery are paintings by Colin Campbell Cooper, Dainingerfeld, Ben Foster, Watson Gordon, Hawthorne, Hibbard, Inness, Lawson, Moffett, Nichols, Sargent, Stevens, Vincent Watrous, Waugh, Wendt and Wiggins.

"Betty, the Gypsy Girl," by H. E. Schnakenberg, was anonymously purchased last year for the Society from his one-man show in the galleries.

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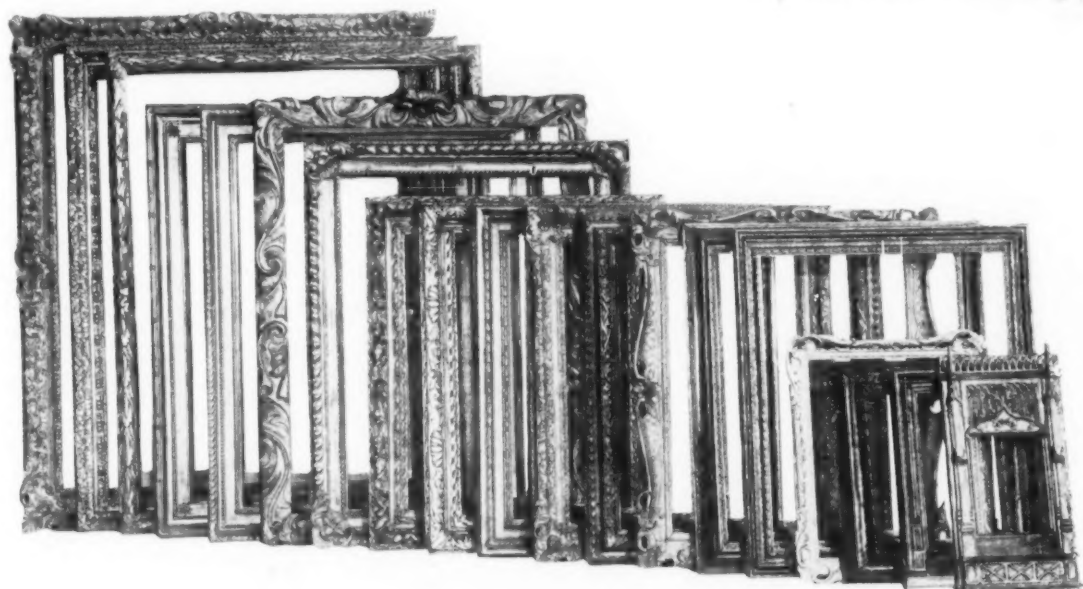
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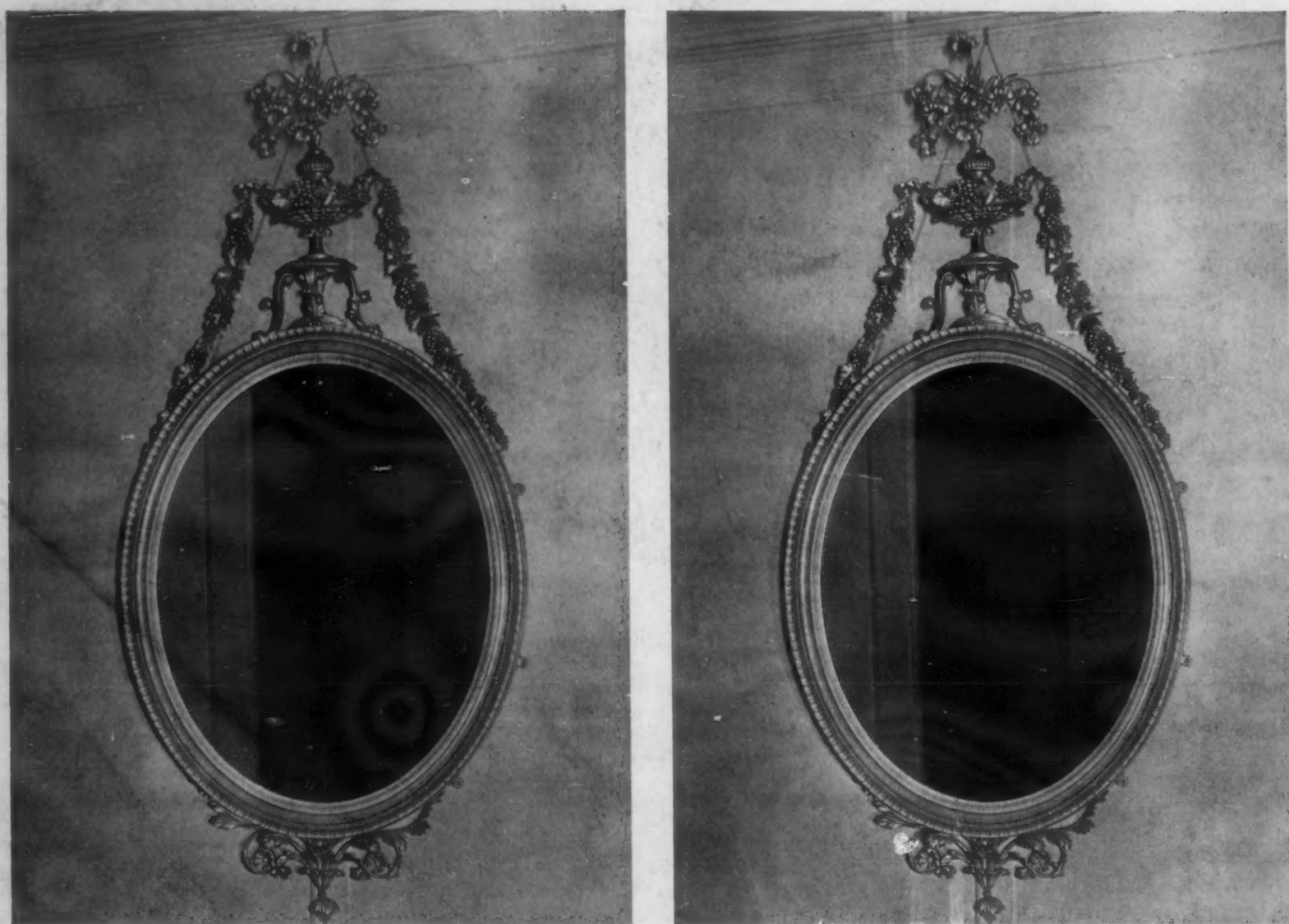
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